Special Articles! Scenes from Plays! Portraits!

THE NEW YORK DRAMATIC MIRROR

JUNE 30, 1915 PRICE TEN CENTS

MISS ANNETTE KELLERMANN
Late of the "Ziegfeld Follies"

Drama, Vaudeville, Motion Pictures

White, N. Y.

Defenders of that fortress of fun,—the Winter Garden. The army of entertainers in "The Passing Show" includes Frances Pritchard, the fourth figure from the left, Olga Hempstone, Daphne Pollard, John T. Murray, John Charles Thomas, Marilynn Miller, Frances Demarest, Eugene Howard, Arthur Hill as the Lion, Willie Howard, George Monroe, Harry Fisher, Juliette Lippe and Helen Eley.

White, N. Y.

While the "Baron" (George Nash) engages the attention of the society Raffles (Schuyler Ladd), the light-fingered secretary of the "Baron" (William Devereux) lifts a stolen necklace from the young thief's unsuspecting guest (Julia Hay).

Dorothy Foster, who is to play the French adventuress in the Boston company of "It Pays to Advertise."

Fay Compton, the charming and piquant English comedienne whose sprightly performance in "Tonight's the Night" won her hosts of friends on this side. She was to have played a leading part in "Hands Up."

White, N. Y.

The eloquent performances of Edith Wynne Matthison as Andromache, Gladys Hanson as Helen and Crystal Herne as Cassandra contributed largely to the success of Granville Barker's outdoor revival of "The Trojan Women."

White, N. Y.

An effective moment from "Lonesome Like," Harold Brighouse's little study of Lancashire life as presented by the Irish Theater of America, in which the slow-witted Sam Horrocks (Whitford Kane) is about to propose to old Mrs. Ormerod (Kate Morgan) after his offer of marriage has been refused by pretty Emma Brierly (Eileen Huban).

THE NEW YORK
DRAMATIC MIRROR

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THE EVOLUTION OF SCENE PAINTING

By PROFESSOR BRANDER MATTHEWS of Columbia University

"THE great dramatic poets have always been solicitous about the visual appeal of their plays. They have ever been anxious to garnish their pieces with the utmost scenic embellishment, and the utmost spectacular accompaniment of the special kind that a play of that particular type could profit by. This is as true of Sophocles, of Shakespeare, and of Molière as it is of Kotzebue, of Sardou, and of Clyde Fitch. In view of the importance of this scenic embellishment, and of its influence upon the methods of the successive playwrights, there is cause for wonder no one has yet written a satisfactory history of the art of the scene-painter as this has been developed through the long ages. The materials for this narrative are abundant, even if they still lie in confusion. Certain parts of the field have been surveyed here and there; but no substantial treatise has yet been devoted to this alluring investigation."

With this preliminary statement, Prof. Brander Matthews, of Columbia University, proceeds to give a complete and interesting article on "The Evolution of Scene Painting," with illustrations from drawings after models and from contemporary prints, in the July number of *Scribner's Magazine*.

THE MIRROR is indebted to the Scribners for an advance number of the magazine containing Professor Matthews's paper; but it is not permitted, even if there were space, to reproduce the entire article. We can only give extracts, and this must necessarily break the continuity of Professor Matthews's contribution.

"As there was no scenery in the Greek theater," says Professor Matthews, "so there was little in the Roman. In Rome, as in Athens, some kind of a summary indication of locality, some easily understood symbol, may have been employed; but of scene-painting, as we moderns know the art, there is not a trace."

Covering the period when the ingenuity of the engineer was relied upon in scenic productions rather than upon the scene painter, Professor Matthews says:

"It seems probable that it is here in Italy in the Renaissance, and at first as an accompaniment of the outdoor spectacle (or of its indoor rival), that the art of the actual scene painter had its birth. The engineers required the aid of the artists—indeed, in those days, when there was little specialization of function, the engineers were almost always artists themselves, capable of their own decoration."

"But," Professor Matthews adds further along, "not until the end of the seventeenth century did an Italian scene painter, Bibiena, venture to abandon the balanced symmetry of the square set and to slant his perspective so as to present buildings at an acute angle, thereby not only gaining a pleasing variety, but also enlarging immensely the apparent spaciousness of the scene, since he was able to carry the eyes of the spectator into vague distances and to suggest far more than he was able to display. . . .

"To De Lutherbourg, who invented 'raking-pieces,' as the scene painters term the low fragments of scenery which mark the inclines of mounds, is credited the first use of transparent cloths to reproduce the effect of moonlight upon water and to suggest the flames of volcanoes. Thus to him must be ascribed the beginnings of that complicated realism by which our latter-day scene painters are enabled to create an appropriate atmosphere for poetic episodes. The next step in advance, and one of the most important in the slow development of the scene painter's art, took place in France early in the nineteenth century and simultaneous with the Romanticist movement, which modified the aims and ambitions of the artists as much as it did those of the poets. . . .

"Up to the first quarter of the nineteenth century the stage decorator had been dependent upon lamps—a few of them arranged at the rim of the curving apron which jutted out into the auditorium far beyond the proscenium, and a few more hidden here and there in the flies and wings. Early in the nineteenth century gas supplanted oil, and a little later than the middle of the century gas was powerfully supplemented by the calcium light. Toward the end of the century gas, in its turn, gave way to the far more useful electric light, which could be directed anywhere, in any quantity, and which could be controlled and colored at will. It was Henry Irving, more especially in his marvelous mounting of a rather tawdry version of 'Faust,' who revealed the delicate artistic possibilities of our modern facilities for stage illumination."

Coming down to modern times, Professor Matthews says:

"In the past half century, and more especially since the improvement of the electric light, scene painting has become very elaborate and very expensive. Instead of being kept in its proper place as the decoration of the drama, as a beautiful accessory of the action, it has often been pushed to the front, so as to attract attention to itself and thereby to distract attention from the play which it was supposed to illuminate. Shakespeare has been smothered in scenery, and the art of the actor has been subordinated to the art of the scene painter. Now it must be admitted that nothing is too good for the masterpieces of the drama, and that Sophocles, no less than Shakespeare, ought to be presented to the public with all the pomp that his lofty themes and his marvelous workmanship may demand. But the tragedies of the mighty dramatic poets ought not to be used merely as pegs on which to hang gorgeous apparel. After all, the play's the thing; and whenever the scene painter and his invading partner, the stage-manager, are tempted to oust the drama from its pre-eminence and to substitute an exhibition of their accessory arts, the result is a betrayal of the playwright."

In spite of elaboration, complication and cost of scenery, we are informed by Professor Matthews that there are already signs of violent reaction.

"Mr. Gordon Craig, an artist of remarkable individuality, has gone so far as to propose what is almost an abolition of scene painting. He seeks to attain effects of massive simplicity by the use of unadorned hangings and of huge, bare screens, thus substituting vast spaces for the realistic details of the modern scene painter. . . . Interesting as are Mr. Craig's suggestions, and well founded as may be his protest against the excessive ornamentation to which we are too prone nowadays, there is no reason to fear that his principles will prevail. The art of the scene painter is too welcome, it is too plainly in accord with the predilections of the twentieth century, for it to be annihilated by the fiat of a daring and reckless innovator. That the producers should hearken to Mr. Craig's warnings and curb their tendency to needless extravagance will be wise; but we may rest assured that a return to the unadorned simplicity of the Attic theater, or of the English theater in the time of the Tudors, is frankly unthinkable now that the art of scene painting has been developed to its present possibilities. In fact, the probability is rather that the scene painters will continue to enlarge the boundaries of their territory and to discover new means and new methods of delighting our eyes by their evocations of interesting places."

LOST ART RETURNS

In these days of dumb acting on the photo films discussion is rife as to the value of facial and bodily expression in conveying emotions across the footlights. It has not been numerously asserted that acting before the camera is pantomime, for in the last analysis this species of stage work bears little, if any, resemblance to genuine pantomime, writes Charles M. Bragg in the Pittsburgh *Gazette-Times*. The film actor follows the line of least resistance and uses practically the same postures, gestures and grimaces that he has been taught to use in the vocal drama, and his success or failure in conveying thought through action is almost wholly dependent upon his ensemble props. Motion picture acting is the pastime of many players whose success as vocal actors has been small and insignificant, while the true pantomimist is an exceptional artist. So far as the American stage is concerned pantomime is almost a lost art, and I think sometimes that the failure to cultivate it by our modern players is responsible for very much of the indefinite and slipshod acting that one sees. The older theatergoers remember the work of George Fox, Bartholomew and Maffete, artists who turned pantomimic art into a source of endless fun and comedy, though these men could start a tear by their silent indication of a deeper emotion. Walter McEwan, a pantomimist who came over from England to play the humorous lion in Granville Barker's production of Shaw's quaint satire, "Androcles and the Lion," has yielded an interesting interview to a writer in THE DRAMATIC MIRROR, in which it is recalled that pantomime is really the oldest of dramatic variations.

MADAME CRITIC

ASK an actor why he chose his particular profession, and nine times out of ten he will reply that he merely pursued an irresistible longing which had possessed him from infancy. With actresses it is sometimes different, and necessity, rather than artistic impulse, has caused more than one to try for a career.

I met an actor the other day, however, who did not offer the usual explanation, "It was the dream of my life," in answer to my query, "How did you happen to go on the stage?"

"'Happened' is the answer," said Mr. John Charles Thomas, who at the finish of his first song on the opening night of "The Peasant Girl" had scored one of the biggest hits of recent years. Mr. Thomas is now at the Winter Garden, where his beautiful baritone voice is charming all who hear it, although he is not so advantageously placed as in "The Peasant Girl." His first song, which is of the popular variety, comes too early after the curtain rises, and the second one is rather too ambitious in composition to be heard seriously in such a form of entertainment.

Mr. Thomas is young, only twenty-five, handsome, and hard-working, and he means to try to make a name for himself on the stage. But—he *happened* to become an actor, and this is how he did it. He tossed a penny into the air, and when it fell his fate was decided, for on the waywardness of that copper coin depended the future of John Charles Thomas in one of three professions, as a minister, a surgeon or an opera singer.

Mr. Thomas was reared in the religious atmosphere of a minister of the Gospel, with the church not far from home. His father, the Reverend Thomas, continues to fill the pulpit of a Methodist Church in Baltimore, the city where his son chose his career with a penny.

Such a wild idea as becoming an actor had never entered the head of ambitious John Charles until someone insisted that he had a voice of unusual promise and advised him to try for the scholarship at the Peabody Conservatory of Music in Baltimore. Now, Thomas had begun his day dreams with the picture of himself as a young minister eloquent in his efforts at saving souls. Later he began to take an interest in medicine, surgery particularly. To look at him with his blond, wavy hair and the smile of a born comedian, for his mouth turns up at the corners in the most original fashion, one would never, *never* suspect that to cut people up and then make them well again could ever appeal to such a merry-faced youth. But you never can tell. Right now he says he would have been just as well satisfied if the tossed penny had fallen on a surgeon's future.

He had graduated from Carlisle and had been offered a scholarship at Colgate University. He had previously matriculated in medicine. But he tried at once for the Peabody scholarship and came out second. Undeterred, he studied at Peabody for one year and won the scholarship at the next trial. His idea was to become a concert singer, going into grand opera later on. During the fourth and last year of his scholarship he began to wonder about securing engagements on the concert stage.

"I conceived the brilliant idea," said Mr. Thomas, "of coming to New York and offering managers an original proposal of the advantages in engaging a singer from Baltimore for their Southern tour. I reasoned that the saving in my salary and in railroad fare would be an inducement to them. Can you imagine anything so idiotic? It didn't take long after reaching Broadway to learn that my plan would be considered laughable, for managers required persons with the New York stamp of success.

"My next step was to sing for Colonel Savage. He gave me the role of Passion in 'Everywoman' and so I started my stage career. Later I joined the Winter Garden production of 1913 and then went out with De Wolf Hopper, singing the baritone roles in the Gilbert and Sullivan operas. Last Summer I spent in 'musical stock' in Newark, where I gained much in the way of experience."

Mr. Thomas will remain with the Winter Garden until "The Peasant Girl" resumes its performances in the Fall, when he expects to again fill his original role. Trentini, too, will return to the cast to fulfill her annual twenty weeks' engagement.

"You will be featured, of course?" I asked.

"I'd rather not," he answered, much to my surprise. "What's the use? I don't think it helps a great deal to see your name featured. If people are going to like my work they won't have to read my name in big letters to do so. I don't care to advance by publicity."

I asked Mr. Thomas his sensations on the opening night of "The Peasant Girl," and he said that no one was more surprised than himself by his reception.

"So many things can happen, little, insignificant things," he said, "to make one fail or succeed at a first performance. Accident plays a great hand in the result. That is one reason why players are so nervous. They never can foresee the unknown. And a first night audience can turn down its thumbs just as quickly as it can turn them up. To tell the truth, when the curtain went up on 'The Peasant Girl' that night I dreaded the ordeal, for I had been suffering from a sore throat and at the last moment was obliged to send for a doctor who could place an artificial membrane in my throat so that I could get through the performance. To get through was all I asked. Because of this membrane I was obliged to sing very carefully, and I suppose that very fact helped me to success."

So many people have wished to know if John Charles Thomas is this young man's real name. It is.

"Such a name!" he said, with a laugh. "I have had so much trouble with it. Like a puzzle I have changed it around in every conceivable combination. It has been John C. Thomas, J. Charles Thomas and J. C. Thomas. During an engagement in Canada, however, I settled the question. A laundry boy burst

Wright and Co., Detroit, Mich.
JOHN CHARLES THOMAS.
Who, in "The Passing Show of 1915," Has Duplicated the Success He Won in "The Peasant Girl."

into laughter when I gave my name as John Thomas. 'AW, you quit spoofing,' he said, 'what kind of a name is that?' So I then began using all three names. Even now some people imagine that I have still a family name concealed somewhere."

It is very amusing to hear actors from the legitimate, now recruits in the moving picture world, tell their experiences. The novelty of the new field of work is a continual delight to those who have been accustomed to the routine of the stage. I think larger salaries are at first responsible for the great gathering from the big clans of the regulars, but there is no doubt that the continual excitement and variety of plays and settings do much to retain the newcomers once they have taken the plunge and have decided that pictures are not the awful blot on dramatic art that some managers used to say they were. The manager or actor who at present is not connected in some way with the pictures is looked upon as a curiosity.

I greeted Dustin Farnum on Broadway last week. He was looking very much the Westerner with a New York polish.

"Just got back from the Coast," he remarked cheerfully with not a word of pining for the Great White Way. "It's great out there."

Mr. Farnum comes to New York for two or three days and then goes West again. Really, the journey between Los Angeles and Manhattan is taken so often by our players that they talk about running out to the Coast as if they were going to Coney Island. And, strange to say, none of them seems to get homesick, as in the old days, when to leave New York for Washington and Philadelphia was considered a dreadful ordeal.

"You ought to see my California sweetheart," said Farnum enthusiastically. "I never saw anybody like her. She adores me and made quite a fuss when I left, although I promised her I was coming right back."

Before completely recovering from his audacious revelation, he relieved my suspense.

"She's a wonder," he added, "ninety-seven years old—an Indian squaw. She says she's adopted me. Nothing like her was ever seen on Broadway."

Emily Stevens, the well-known, young leading woman, cousin of Mrs. Fiske, says that she has found that legitimate, well-trained actors do better when they cast aside some of the precepts in the art of acting which have with so much effort been instilled by stage managers. "The more natural you are the better," said Miss Stevens. "Very often people who have never been on the stage before make the best pictures. They don't have to stop and think how they would do if they were playing in a regular theater.

Miss Stevens recently was filmed for "Cora." In one scene in which she appears as a prima donna, she was supposed to sing a brilliant aria.

"But I can't do that," she protested. "I couldn't sing an aria, if my life depended upon it.'

"Sing anything you feel like, then," said the director, "the public won't know the difference."

"And so I sang, 'I Want Sympathy'," said Miss Stevens, "for that was the way I felt."

MARIE B. SCHRADER.

"MARIE-ODILE" IN LONDON

Edward Knoblauch's "Marie-Odile" was produced by Sir Herbert Tree at His Majesty's Theater in London on June 8. The critics were almost unanimous in declaring that the theme of the drama was too great a tax upon their credulity.

In its review of the play the London *Chronicle* says: "When Sister Marie-Odile found a corporal in the convent it was quite natural that she should take him for St. Michael. For the corporal was Mr. Basil Gill in a spotless uniform—just the sort of apparition to please a novice who knew nothing of men beyond what she was able to gather from the frescoes in the chapel.

"We were given to understand that this corporal was fresh from the battlefield; but that was one of several things in Mr. Knoblauch's play which we immediately refused to believe.

"His arrival was lucky for Sister Marie-Odile. She had had rather a bad morning at the convent, being unable to do anything right or pleasing in the eyes of the Mother Superior. There is, at all events, no doubt at all that the corporal was a pleasanter companion than the Mother Superior. Indeed, the soldiers were all as nice as could be, with sweethearts at home and mothers to pray for their return.

"So soon the cues were falling rapidly for a series of sentimental encounters between innocence, which knew nothing about men, and experience, which knew too much about women.

"So far the play was altogether successful in Mr. Knoblauch's solid way. But afterwards we ceased to take it seriously, even as a story for the theater. The soldiers go, but the corporal remains; and a year later there is a baby at the convent. Sister Marie-Odile is still, it seems, as innocent as in the days before she had seen the corporal. But there, in full view, is the baby. Mr. Knoblauch cannot have it both ways. We can allow him the innocence; but we cannot believe in the baby.

"It is to be feared that Mr. Knoblauch's play falls into the common category of plays which take innocence for a theme. Innocence is the last thing to be flippantly encountered when it is the real thing; but beyond a certain point, which dramatic authors usually overpass, our respect for innocence necessarily tends to languish. Sister Marie-Odile strains out credulity too far. It snaps irremediably at sight of the baby. The play after that is just a tedious effort to repress our smiling."

The *Stage* comments in part: "In the present form of seeming compromise, adopted by Mr. Knoblauch, the heroine's staggering innocence is difficult of acceptance, and it would have been better if either a purely romantic or an absolutely idyllic milieu had been adopted, free from the commonplace banality and essentially modern slanginess of much of the second act, in which the soldiers are conspicuous.

"One cannot help feeling that the perpetually nagging Mother Superior, an ascetic of the worst type, mortifying herself and everybody else, and a Pharisee to boot, would not have treated Marie with such harshness had she not been jealous of Mother Veronica, her predecessor in the post, who had both succoured the foundling and allowed her to become a novice. Pure casuistry also is the line of argument pursued both by her and by Father Benedict, come to counsel immediate flight from the rapidly advancing invaders, when Marie, hiding with her beloved pigeons in the loft, refuses to answer when she is called."

GEORGE M. COHAN.

America's Most Versatile Man of the Theater. His First Serious Play, "The Miracle Man," Was Produced This Season.

MARGARET MAYO.

Successful Farce Writer. The Latest Product from Her Pen, "Twin Beds," Has Been One of the Year's Chief Mirth Provokers.

EDWARD SHELDON.

Who, Although Only Twenty-eight Years Old, Has Nine Plays to His Credit. This Season He Was Represented by "The Song of Songs" and "The Garden of Paradise."

EDWARD PEPLE.

Author of the Enormously Successful "Pair of Sixes." During the Past Year Five Companies Presented This Hilarious Farce.

JEAN WEBSTER.

Who Made Her Successful Novel, "Daddy Long-Legs," Into a Successful Play. There Will Be Three Companies of This Piece Next Season.

Personal

ALISON.—George Alison has been engaged by Henry Miller to play the leading male role in one of three companies of "Daddy Long-Legs," which he will send on tour next season.

FLINN.—John C. Flinn, the popular dramatic critic of the New York *Herald* for the past four years, has been engaged by the Jesse L. Lasky Feature Play company as promotion and publicity representative. Mr. Flinn will succeed H. Whitman Bennett, who has been advanced to an executive position with the Lasky company. Mr. Flinn was press representative for Granville Barker during the season at Wallack's Theater, and his efficient publicity contributed in no small degree to the success of the English actor-manager's engagement.

MACLAREN.—Ian Maclaren, who played prominent parts in Granville Barker's company at Wallack's Theater, and later appeared in the outdoor revivals of the Euripidean tragedies, has been engaged by J. C. Williamson, Ltd., of Australia, for a tour of the Antipodes in a repertoire of American plays, including "On Trial" and "Inside the Lines." Mr. Maclaren will sail from San Francisco July 6, and will begin his engagement at Melbourne on July 31.

REICHER.—Herr Emanuel Reicher and Hedwig Reicher, his daughter, have gone to their Summer home at Croton-on-the-Hudson to plan the repertoire for the Modern Stage, founded by Herr Reicher, for next season. In addition to a season in New York, engagements will be played in Boston, Philadelphia, Washington and Chicago.

VON BRUNER.—Beatrice von Bruner sailed last Saturday for England in order to assume a leading role in "To-night's the Night" at the Gaiety Theater. Upon arriving in London, she will drop the "von" from her name for obvious reasons. Miss von Bruner was born in Louisville of German parentage, but spent the last five years in London, appearing at Daly's Theater in "The Dollar Princess," "The Waltz Dream," "Count of Luxembourg," "The Marriage Market," and "Gypsy Love." Miss von Bruner will return to America in September with the organization that will go on tour in "To-night's the Night," in which she will play the leading role of June.

SMALL YIELD AT PARIS THEATERS

The ten per cent. tax, collected from all theaters and amusement halls for the poor, is expected to yield only 2,600,000 francs ($520,000) this year as against 4,663,000 francs ($932,600) last year and 7,500,000 francs ($1,500,000) in 1913.

THE swaggerers, so puffed up by self-conceit that they are confident oversoon of their success, can never be taken for men of talent save by fools.—BALZAC.

For, to present all custard or all tart,
And have no other meats to bear a part,
Or to want bread and salt, were but poor art.

NOTICE

The issue of THE MIRROR, dated July 7, 1915, will be published on Thursday, July 8, on account of the holiday, July 5. The last advertising forms will close on Tuesday, July 6, at 2 p. m., instead of the previous Monday, 4 p. m.

EARLY ACTING DAYS IN MISSOURI

"When I reached St. Louis, after my second venture on the road, I was engaged by August Waldauer, the most cultured musical director this country has ever seen," relates Charles A. Krone, an old-time actor, in the St. Louis *Globe-Democrat*. "Waldauer and Fuller had leased the De Bar Theater and they had a notable company. It was the year of the financial crisis, 1857, and in spite of a perfectly wonderful run of performances, with great stars and superb music, the theater was a losing venture. People held tight to their money, not knowing what was going to happen. In despair, Mr. Waldauer engaged the Ronsani ballet troupe, consisting of a hundred dancers, from every nation in the world. The members of the stock company had a holiday, with the exception of a few of us who had to help out the dancers. These dancers induced the good people to part with some of their savings, and after a two weeks' riot of color and music, instead of real acting, Mr. Waldauer was able to pay our back salary, although he was on the verge of bankruptcy. He was one of the most honorable men I have ever known, and his translations of plays from the German served to enrich the stage as much as his transcription of music served to enrich the orchestra and the chorus. [Mr. Waldauer translated "Fanchon the Cricket" and "Little Barefoot" for Maggie Mitchell, who was appearing in St. Louis at that time.—Ed. DRAMATIC MIRROR.]

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MISS INA CLAIRE.

Whose Impersonation of Marie-Odile Is a Bright Feature of the "Ziegfeld Follies."

"Business was so poor that I again tried the road. There was one place where money flowed free, and that was at St. Joseph, the eastern terminus for the pony express that carried gold seekers across the plains. I was engaged with a company to play small towns along the way to St. Joseph, and our first stop was Louisiana where we had a stage about the size of an ordinary dining room. The orchestra consisted of a fiddle and a guitar, and the musicians knew only three pieces, 'Katy Kearney,' 'Zip Coon,' and 'Hail Columbia.' I told them that in 'The Hunchback' we would have to have a wedding march, and they said that 'Hail Columbia' would have to do. When I was making up for 'Othello,' the manager of the theater came to me and said I would be lynched if I attempted to appear as 'a nigger.' I explained that Shakespeare made the character black but he was uncomfortable until the performance was over.

"We went by boat to Hannibal, and then across the State on the new railroad to the liveliest town I ever saw. Those frontiersmen would have nothing less than Shakespeare and Sheridan and Knowles. One of the most interesting events of that stay was our presentation of 'Macbeth,' with myself in the title role, and with the beautiful music by Locke. The director of the orchestra, Prof. Behr, was an accomplished German musician, and I told him the play would be imperfect without the music. He had no means of getting it, but he asked me to sing or whistle it for him. By this means he transcribed it all, and the effect was wonderful."

BOSTON PURIFICATION SCHEME

(*From the Boston "Transcript"*)

As the first step in its effort to purify the Boston stage, Mayor Curley called the theatrical men of the city and representatives of the New York booking offices to City Hall this morning and secured their agreement to a so-called "moral code," which as was admitted privately by several of the men, was the most drastic thing of the sort ever attempted in a large city.

There was no registered objection to the items in this purification platform, according to the mayor's announcement, but one of the theatrical men, on leaving the office, remarked: "The mayor has taken all the joy out of life with that code of him. The receipts of houses like mine, which is of the burlesque type, will be decreased tremendously."

All theatrical men interviewed admitted that unless the strictest sort of inspection is maintained upon the theaters there will be much injustice in the attempt to maintain the regulations. In fact, there was sentiment expressed that such a code could not be maintained without the imposition of a penalty such as the suspension or denial of theatrical licenses. The mayor admitted that he had no legal right to inforce the regulations, but relied on moral suasion. He was speaking as one member of the new board of censorship, but made it plain that he had the power to grant or refuse licenses. He further emphasized the point that his "code" was not the last word by any means. All the evil of the stage had not been included. The regulations would be expanded as occasion required.

Rev. Raymond Calkins, D. D., of Cambridge, a member of the committee that has called on the mayor several times in the interest of stage purity, showed the mayor a long manuscript containing the filthy jokes he had heard at the theaters in the last few months. The mayor glanced over it and said: "It is too filthy for me to read. Read it yourself." The minister read it aloud, with the result that even the theatrical men were convulsed with laughter. The mayor himself was laughing and suggested that the minister must have had a pretty good time making the collection.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

WOMEN AS MANAGERS

FROM the Fall of 1915 to the Spring or the Fall of 1916 is a long time for New York and other cities interested to wait for a novelty in theatrical affairs. But the announcement is out that either next Spring or Fall, New York, is to have a repertory theater managed by a woman, Miss MARGARET ANGLIN. To this is the addendum that, the project will be backed by New York, Chicago, and Boston capital. Which means, we assume, that the plays to be produced in the New York house will be given alternately in the other cities named. Most of the plays to be given, it is promised, will be by American playwrights. But from time to time an extensive repertoire of SHAKESPEARE will be presented, and some BERNARD SHAW products will also be put on, in addition to which one or more Greek plays will be offered each season.

New York is to be the parent city of the plan, but whether a new house is to be erected in which to make the tryout, or whether some house already constructed is to be leased is a matter yet to be settled. This is of no consequence just now. The interesting feature of the movement is that the company and the plays are to be under the guidance of a woman. This should appeal to those interested in woman suffrage and in the advancement of women generally. The plan need not, and probably will not cause the present managers, all of the sex that puts on an additional smile when it is called the sterner sex, to shake their heads.

That figment of the present generation which has more interest in the immediate and the future than it has in the past must not interject their "We shall see" in the announcement that Miss ANGLIN is to be a manager. LAURA KEENE, of blessed memory, was a successful manager in New York long ago. The success of Mrs. JOHN WOOD was built on her career as a manager and actress in this country. Mrs. JOHN DREW directed a theater, in every sense, in Philadelphia. Mrs. FISKE had her own theater in New York, although she did not exactly fill the managerial chair. But her genius contributed, in a large measure, to the end that was achieved.

On the other side of the Atlantic Mrs. SARAH THORNE successfully managed and acted as well, and the Little Theater of London was guided to the goal to which all managers look with longing eyes, by GERTRUDE KINGSTON. It is not necessary to explain why SARAH BERNHARDT as a manager added to her reputation as an actress.

That some playhouses in New York city, as well as some in other large cities, have not reached the high-water mark of success will be admitted without treading on anybody's toes. Miss ANGLIN'S venture may point the way for such as have failed, or it may be an inspiration for other women to enter the managerial field. The hint may spur the ADAMS of the race to look to the uplift of the profession from some other angle than that of the box-office simply. In one respect, at least, it must be conceded that woman's gift in the art of decoration is superior to that of man's, and the proper decoration of plays is as nearly essential as the selection of plays and actors.

THE MIRROR would like to see Miss ANGLIN as manager in the coming season, but as that cannot be by reason of the work that is to be done in connection with her plans, she will be welcome whenever she gets ready.

SHUT-UP AT OWOSSO

THE Owosso Theater, in Owosso, Mich., established forty years ago, has closed its doors. From its stage many ambitious boys and young women went out to become players. Most of them failed. One of the recollections of the Owosso is Madame RHEA. When she appeared in Owosso she drew such a crowd that the town was financially distressed for a month afterward. When DENMAN THOMPSON went there with the "Old Homestead," people from the country traveled miles in wagons to see him. The night FRANK KEENAN played "A Poor Relation" it rained. But the audience was there. KEENAN scarcely raised his voice above a whisper, but the people sat on the very edge of the seats and put up their hands to their ears so that they might not miss a word. After the play, enough umbrellas were offered KEENAN to start a store. The audience loved him that much. KEENAN must have been an ungrateful wretch, for we are told that he never went back to Owosso again.

When "The College Widow" was put on the Owosso stage, the supers who represented the bleachers crowd in the football scene were gathered from the town. They were street urchins and many of the good little boys. Each received fifty cents for bleaching. For many years after, when the financial status of an Owossoite was discussed, the first question asked was, "Did he see the 'Widow'?" If he did, his credit was 100 per cent. in the community, whether he saw the play in front of the footlights or behind them. When any occasion called out the town, the size of the crowd was reckoned by the crowd that saw the "Widow." A number of weddings occurred on the Owosso stage, the contracting parties being members of the various companies.

The closing of the Owosso was not caused by the war. This is worthy of note. Nor was it caused by the craze for the "movies." This is worthy of two notes. The real reason was Owosso's love for motoring. Nearly everybody in Owosso has a motor car of some type, and the people preferred joy riding to the theater. A little smile and small drops of salt water from the eyes for the shut-up of the Owosso playhouse.

MR. GRAU AND THE MAGICIANS

Editor DRAMATIC MIRROR:

SIR.—Undoubtedly it was the caption, "The Passing of the Magician," that caused my recent contribution to your publication to attract sufficient attention to induce two gentlemen to honor me with their protests. It is indeed true that when one eulogizes, it will pass unnoticed, but the expression of opinion will always "strike home," if that opinion tends to apply to those who protest.

As a matter of fact, the little article which has stirred up a hornet's nest among the exponents of a once great art, was merely the recital of an anecdote, written by the writer in 1911. No one mentioned in the article had to do with that anecdote, and Mr. Houdini does the "Fakir of Ava" an injustice when he assumes that Mr. Hughes was meant as the one who perpetrated the "He is Coming" hoax in Louisville, Ky. There were many "Fakirs of Ava" in those days. The man who "pulled off" the Louisville affair was known to the writer, but as he has passed on his name could serve no good purpose now. Undoubtedly many MIRROR readers knew well whom the writer referred to.

As to the present day status of the art of magic, it is fair to state that the phrase, "Passing of the Magician," was not intended to indicate even the least retrogression in the art itself. The writer did not undertake in a 700-word paper to deal with the subject historically, or even from the standpoint of the critic. Moreover, he still insists that as a distinct theatrical attraction the magician has ceased to confuse as in the days of the Hermanns, Heller, Herts, Kellar, et al.

For more than two decades such magicians could attract audiences to the best theaters at the highest prices for seats then prevailing. It is true that Howard Thurston, Kellar's successor, is still wont to appear intermittently in such theaters, but I have the word of the man who directed the tours of both, that the public response was not encouraging in recent years, despite that Mr. Thurston is truly worthy of the heritage bestowed upon him by his predecessor.

Mr. Houdini, as everybody knows, has long endeavored to perpetuate the fame and artistry of the great magicians of other days, conducting vast research, and publishing, at least, one volume on the subject which the writer treasures as a library possession; but may I not ask Mr. Houdini to name one magician who is today so equipped that he could go about the country and attract the public in the best theaters, or establish a wonder theater in the metropolis as Robert Heller did? If there be one it is surely Mr. Houdini himself, for he is one great magician and a greater showman, who knows better than any one else how to convert his genius into coin of the realm. If he would devote his tremendous earnings to the establishment of a wonder theater in New York, I believe he would not only prosper amazingly, but might influence a survival of what I claim is a nearly lost art as applied to modern theatricals.

My critic corrects me in the statement that Haldee Heller was not Robert's sister. I knew them both well. I stand corrected. As an author, I have never believed it was in my province to dispel the public's illusions as to its idols.

As to the Davenports, whom I did not even name in my article, I beg to state that I was in New Orleans in 1868 throughout their prolonged and notable engagement there, and have contributed an article of more than 7,000 words on their career, which was widely quoted and brought to me a tribute from the man who was then their impresario.

Mr. Houdini is correct in his estimate of the elder Hermann; but when he proclaims that Alexander Hermann was the "best showman" I had that great man's word for it that he was not a good business man; that it was, in fact, his beloved wife, Adelaide, who was responsible for his business procedure, while the magnificent exploitation of Hermann's tours was unquestionably due to Edward L. Bloom. Madame Hermann and Mr. Bloom are living; perhaps they can speak with greater authority than either Mr. Houdini or myself.

In conclusion, the writer begs to suggest that his writings are not the result of research. Memory (which can always be at fault) and personal observation have provided the subject matter. It would be strange, indeed, if one who writes on divers subjects could not be corrected by one who has specialized in a particular theme, especially as in this instance there was no effort to deal seriously with that theme.

Sincerely yours,
ROBERT GRAU.

MT. VERNON, N. Y., JUNE 18.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if so directed in THE MIRROR office. No questions answered by mail.]

B. G. C., Canton, O.—Juliette Day was Modesty in "Everywoman."

"INTERESTED READER."—A letter can be addressed to Frances Brandt in our care.

J. E. D., Worcester, Mass.—Please send your name and address to the Correspondence Editor of THE MIRROR.

DODSON-LOVAINE, St. Louis, Mo.—We do not know the whereabouts of Charles Hinton.

SUBSCRIBER, Kansas City, Mo.—Sheldon Lewis can be addressed in care of the Players' Club', New York city, and Julia Marlowe at Litchfield, Conn.

CHARLES C. S., Cincinnati, O.—You can address Gaskill and MacVitty at the Grand Opera House Building, Chicago. We are sorry that we cannot furnish you with the other addresses you desire.

DRAMATIC READER.—(1) Enid May Jackson is with the Poli Stock, Baltimore. (2) When last heard of Jack Lorens was with the Essanay Company. (3) Frances McGrath is with the Empire Stock, Syracuse, N. Y.

M. JACKIE, BRONX.—Peggy Wood was in the chorus of "Naughty Marietta," later she appeared in "The Three Romeos," "Over the River," "The Old Town," "The Lady of the Slipper," "Adele," "Hello, Broadway," and was last with the Columbia Theater Musical company, Washington, D. C.

NEW HAVEN, CONN. — "The Dove of Peace," a comic opera in three acts, by Wallace Irwin and Walter Damrosch, was presented at the Broadway Theater, New York city, Nov. 4, 1912, with Arthur Deagan, Frank Pollock, Alice Yorke, Ernest Torrence, Thomas Hardie, Jessie Bradbury, William Welp, Henrietta Wakefield, Fred Waelder, Jack Henderson, and George Burke Scott in the cast.

MARGOLD, Los Angeles.—"Stop Thief" was given at the Gaiety Theater, New York city, with the following cast: Vivian Martin, Ruth Chester, Elisabeth Lane, Louise Woods, Mary Ryan, Frank Bacon, Percy Ames, Robert Cummings, William Boyd, Harry C. Bradley, Richard Bennett, James C. Marlowe, Thomas Findlay, James Ford, James McGuire, William Graham, Melvin Walter, Albert Dunn. Richard Bennett was the thief.

W. J. PAUL, Utica, N. Y.—The royalties paid by the producer of a play to the author are usually regulated by what is known as a sliding scale. Say 5 per cent. on the gross receipts for the week up to $7,500, payable weekly, according to box-office certificates, 7 or 7½ per cent. on all over that up to $10,000, and 10 per cent. on all gross receipts above $10,000. However, the scale varies according to the popularity of the author, and in the majority of cases the producer pays the author an advance of from $500 to $1,000, to be deducted from the royalties as they accrue. (2) The royalties on a play made from a novel are usually divided equally between the author of the novel and the dramatist.

PRAISE FOR MACLEAN

Editor DRAMATIC MIRROR:

SIR.—As a theatergoer, would you kindly permit me to express my appreciation of the article entitled "A Notable Benefit" on page 4 of your issue of June 16, 1915, in regard to R. D. MacLean and the quality of his acting.

It is to be regretted that such a sterling actor as Mr. MacLean appears so little in public especially, when, as you say the American stage badly needs such splendid artists.

Sincerely yours,
HENRY F. KAYES.

310 EAST END AVENUE, PITTSBURGH, PA., June 23, 1915.

GOSSIP

Felix Krembs has been engaged for a part in Roi Cooper Megrue's new play, "Under Fire."

E. W. Morrison, who sailed May 22 from Sydney, expects to arrive in New York about July 1. Mr. Morrison has been two years in Australasia. This was his second visit in that territory, his first trip being sixteen years ago with the "Trilby" company. Mr. Morrison has been uniformly successful in his Australian tours.

Oliver E. Hinsdell, of the Modern Drama Players, of Boston, who is spending his vacation at the San Diego Exposition, delivered Lincoln's Gettysburg Address to an audience of over eight thousand people at the John D. Spreckles organ recital on the exposition grounds Memorial Day. Mr. Hinsdell was the special feature of Dr. Stewart's Memorial Day organ recital.

C. B. Dahlgren.

MISS ALICE BUTLER

Miss Butler believes that after playing one part for a long Winter season, it is a good thing to play a few weeks of Summer stock; she thinks the mental exercise keeps one alert, and keeps one from getting rusty. So each Summer finds her in one of the prominent stock companies where her versatility makes her a valuable member. Miss Butler is at present appearing in her fourth Summer season with the Keith Players, Union Hill, N. J., where she is a great favorite with the audiences, and numbers among her friends practically every theater-goer in that section of New Jersey. She has played a wide range of parts and her performances of the roles of the German mother in "Today" and as Coddles in "A Pair of Sixes" were two of the finest interpretations seen on the boards. Miss Butler has just finished the past season in "Peg O' My Heart," and appeared in "The Blue Bird" the three previous seasons. Miss Butler's expert knowledge of technique, or finish, she considers she acquired from Richard Mansfield, with whom she played leading parts for four years. Miss Butler has also played with such stars as Nat Goodwin, Mrs. Patrick Campbell, Mrs. Leslie Carter, Kyrie Bellew, and A. M. Palmer's company, and has appeared under the management of Charles Frohman, Liebler and Co., and the Shuberts.

GOING TO AUSTRALIA

Charlotte Ives has been engaged by the Australian firm of J. C. Williamson, Ltd., as leading woman for their principal dramatic company during the coming season. She left for Australia last week, where she will open in Sydney early in August, in "Inside the Lines," which will probably be followed by "On Trial," "Under Cover" and "Kick In."

ANOTHER SHAW PLAY TO BE SEEN

George Bernard Shaw's "John Bull's Other Island" is announced as one of the first plays to be presented by the Irish Theater of America when this organization begins its twenty-six weeks' season at a Broadway theater next October. The Irish Theater of America was founded by Whitford Kane and John P. Campbell.

IN "ME AND MY DOG"

The cast of "Me and My Dog," the new play by Frederick Ballard, which Cohan and Harris will produce in Atlantic City on July 12, will include Peggy Wood, Ethel May Davis, Otto Kruger, William Sampson, Percy Helton, Doris Kelly, Josephine Williams, Spencer Charters, Benny Sweeney, and Dixie Taylor.

TO PRODUCE MAC HUGH FARCE

Daniel Pennel, late of Henry Miller's staff, and Clinton Moffatt will produce Augustin MacHugh's new melodramatic farce, "Search Me," at Atlantic City on July 26. The leading role will be played by Howard Estabrook.

DANFORTH IN "GIRL WHO SMILES"

William Danforth, fresh from triumphs with the Gilbert and Sullivan Opera company at the Forty-eighth Street Theater, has been engaged for a leading part in "The Girl Who Smiles," a musical comedy which the Times Producing Company will shortly present.

FORBES-ROBERTSON TO RETURN

Sir Johnston Forbes-Robertson will return to this country in the Autumn to continue his farewell tour. During the next season he will visit the cities of the South.

PIPE ORGANS IN THEATERS

Movement on Foot to Do Away with Theater Orchestras

Just as this season represents a sincere desire on the part of the theatrical producer to draw away from the conventional forms of stage decoration and lighting, so also does it stand for an effort to attain higher ideals in theater music. In many playhouses throughout the country pipe organs, operated by skilled musicians, have supplanted the orchestras, whose rasping and often inharmonious effects so long compelled the playgoers to seek refuge in the lobbies between the acts.

One of the moving spirits in this idealistic campaign for better theater music is the American Master Organ Company of 505 Fifth Avenue. Among the musicians who figure prominently in the organization are Frank R. White, formerly organist at the Century Theater during the seasons of "The Daughter of Heaven" and "Joseph and His Brethren," and whose subsequent engagements include the Pitt Theater, Pittsburgh; the Paris Theater, Denver, and the Vitagraph Theater in this city; Augustus C. Ely, for two seasons organist at the Cort Theater, New York; Gottfried H. Federlein, organist of the Ethical Culture Society and of Temple Emanu-El; Dr. Gustave Wider-Ronfort, and others.

Appreciating the need of better theater music, these men organized a stock company; built a factory in Warsaw, N. Y., and are now engaged in constructing organs for theaters, schools, homes, churches, and lodges.

A demonstration of their theater organ was given last Thursday afternoon, at 1446 Broadway, by Mr. White before a large audience. Though an auditorium as large as Madison Square Garden would be required to give the best expression of the instrument, so great is its power and volume, some idea was gained of its efficiency.

Mr. White's selections, which included Tschaikowsky's "Andante Cantabile" and "Valse de Fleurs," the suite from "Peer Gynt," and the "Meditation from 'Thais,'" were interpreted with a variety and expression that made them particularly appealing. Then Mr. White demonstrated the different sound effects that can be expressed—the roll of drums, shrill flutes, human voices, chimes, in addition to all the usual orchestral effects, that an impression was gained of a large symphony orchestra.

According to Mr. White, the American Master Organ does not require an experienced pipe organist. Any one who can play a piano can manipulate it, since its keyboard is that of the regular Kranich and Bach instrument.

STAGE SOCIETY ACTIVE

Plans to Lease Theater Which Will Be Municipal in Character

The Stage Society, which brought Granville Barker to this country, is planning a most ambitious season. A theater will be leased for the entire year in which the organization will direct many elaborate productions. By interesting the city government in the project it is hoped that the playhouse will take on the character of a municipal theater, such as exists at Northampton, Mass. It is planned to open the theater in November.

No regular stock company will be organized, but players will be engaged for separate productions.

Mrs. William Astor Chanler is president of the Stage Society, having succeeded Mrs. Norman Hapgood shortly after the Barker season was well under way.

BUSY ON "TOWN TOPICS"

Orlob Composing Music for Wayburn Revue, Which Will Open Century Music Hall

Harold Orlob, composer of "The Red Canary," which was seen for a brief period at the Lyric Theater last year, is writing the music for "Town Topics," the new revue with which Ned Wayburn will open the Century Music Hall late this Summer. The inevitable Harry B. Smith is the author of the book, in collaboration with Thomas J. Gray.

Among those engaged for principal roles in the piece are Peter Page, Trixie Friganza, and Bert Leslie.

MALDEN, MASS.

MALDEN, MASS. (*Special*).—The Temple Players presented at Malden, Mass., week June 14 an excellent production of "The Third Degree." Miss Margaret Brainard in the part of Anne Jeffries gained more friends through her womanly interpretation. Richard Gordon as Richard Brewster, the lawyer, was excellent. Captain Clinton was well played by Lawrence Brooke. Miss Bertha Krieghoff was in the part of Mrs. Howard Jeffries, Sr. Rogers Barker played Mr. Jeffries, Sr., and his son was well acted by Earle Ritchie. The production was staged with care by Frederick Loomis.

NEW TENANT FOR THE LONGACRE?

It is reported that the Times Producing Company will supplant H. H. Frazee as the tenant of the Longacre Theater when the latter's lease expires on Sept. 1. The Times Producing Company is composed of a number of wealthy theatrical men, among whom are the Graf Brothers, owners of the Longacre Theater, and A. H. Pincus. The first production of the new organization will be "The Girl Who Smiles."

NEWS STORY OF THE WEEK

New York Girl Drew a Live Chicken for Hers at the "Country Store"

A theater in New York added the novel attraction of a country store to its bill. Patrons of the house who stay to see the play out receive butter and eggs and potatoes and other edibles. The other night one of the patrons, a young lady who lives up on the rim of the Bronx, drew a live chicken for hers. She returned in a street car with the hen in her lap. The conductor was puzzled and had to look at the hen several times before ringing up his fare. Other passengers bound for the Bronx thought nothing strange, for people who live in the Bronx have the habit of carrying anything and everything home in the cars. It is said by a liar reader of THE MIRROR that one Bronxite tried to edge a load of coal in the car which he hailed, but the conductor drew the line. To return to the hen: The young lady who won lives in an apartment. What to do with the prize until the next morning brought out a family discussion. It is reported that the hen was tied out on the fire-escape until daybreak. When the vegetable man came around the hen was handed over to him, and he was gallant enough—all Bronx hucksters are members of the When Knighthood Was in Bloom Society—promised the young lady that the first egg laid by the Country Store hen should be hers. It may seem odd to people in other cities that a New Yorker should be seen carrying a live chicken home in a street car, but you can see anything in New York if you will only wait.

STAGE NOTES

Paul Hyde Davis has been engaged by the Times Producing Company for a singing role in "The Girl Who Smiles."

Patricia Collinge will play the title role in "Pollyanna," which will be produced early in August by Klaw and Erlanger and George C. Tyler.

Fay Compton and Lauri De Frece sailed for England last Saturday. They will return in September to appear in "To-night's the Night," which will be sent on tour.

Ida Ellis opened Monday night, June 21, in the part of Sadie in "Sinners," and will continue to play it for the remainder of the run.

Bertha Mann has been signed by Selwyn and Company for "Rolling Stones," which will open at the Harris Theater on Aug. 16.

Margot Williams, who was seen as Frailty in "Experience," has been engaged by A. H. Woods for a leading role in one of his forthcoming productions.

Ruth Holt Boucicault has been engaged for principal roles in the Margaret Anglin revivals of the Euripidean tragedies at the University of California in August.

"Over the Hills to the Poor House" was given at Crump's Park Casino, Macon, Ga., by the Sam and Edna Park Stock company June 14-19.

"On Trial" will close at the Candler Theater, on Saturday night, in order that the members of the company may enjoy a short vacation. The play will be revived Aug. 2.

The Washington Square Players have offered a prize of $25 for the design of a poster to be printed in two colors, to contain the name of the organization and be adapted to any use from programmes to bill board advertising.

Helen Holmes has closed her very successful season as leading woman with "The Natural Law" company, at the Republic Theater, and, after completing a feature film picture, will make a short visit to her home in San Francisco.

The graduation exercises of the Henderson School of Oratory were held last Saturday afternoon in the music hall of the Country Life Exposition, in Grand Central Palace. Maurice V. Samuels delivered the address.

Mr. and Mrs. Dornon Lyon gave their tenth annual recital at Masonic Hall, Newport, R. I., on June 21. They were assisted by Charles Keeler, the California poet, Irene Langford, prima donna, and a number of others.

The title of the new Montague Glass comedy which A. H. Woods will present next season has been changed to "Potash and Perlmutter, Incorporated." It was originally called "Potash and Perlmutter in Society."

Mrs. Fred Jackson, the wife of the author of "A Full House," was thrown from her horse in Central Park last Thursday and painfully injured. Mrs. Jackson, who is the daughter of John W. Howe, city editor of the New York *American*, was well known in motion pictures before her marriage to the young playwright three weeks ago.

This phenomenal season, which has been characterized by the many disastrous failures in the theatrical field, has established a record in St. Louis. Despite the adverse financial condition and the fact that local theatergoers have never given their support to stock organizations for any great length of time, the Park Opera company is entering upon its fifty-eighth week and the Players Stock company upon its forty-third. The Hagerman-Fitzsimmons Real Estate Company own and operate both companies through the popular manager, William J. Flynn. Charles Sinclair has directed both companies since the opening and James Hagerman, Jr., has acted as press agent. James Tillman manages the Park and William Zepp the Shenandoah.

ON THE RIALTO

Tickling his vanity will trap him as quickly as feeding the brute.—*The Sage.*

♠

The London *Sketch*, commenting upon the Frohman funeral services at St. Martin's-in-the-Field, said that Bernard Shaw, one of a large number of notables present, "looked about him, during the ceremony, with the curiosity of a sightseer from Buffalo."

♠

Miss Minnie Jean Nibit MIRROR correspondent in Hamilton, Canada, reminds THE MIRROR that a picture of Herbert Light, who was rescued after the *Lusitania* was torpedoed, was printed in THE MIRROR May 18, 1893. He was a comedian at that time, and a member of the Broadway Players in Camden, N. J. It will be recalled that Light and a fellow-passenger found an upturned boat after they had left the *Lusitania*, and righting it, drifted for some time when they were picked up by a liner.

♠

To satisfy the curiosity of a palpitating public, we hasten to state that over twenty war plays and playlets have been produced in England and America since Aug. 1, 1914.

The American list includes "Inside the Lines," "The White Feather," "Marie-Odile," "The Hyphen," "Moloch," "Across the Border," and "War Brides"; while in the English list are "The Right to Kill," "Der Tag," "The Day Before the Day," "Armageddon," "War, Red War," "Remember Belgium," "When There Was War," "Soldier's Honor," "The Bride of the Battlefield," "In the Hands of the Huns," "Margaret of the Red Cross," "It's a Long Way to Tipperary," "Mary from Tipperary," "The Man Who Stayed at Home," "In Time of War," and "Son of a Soldier."

♠

In the eternal battle between managers and critics, fought on a front extending from Broadway and Thirtieth Street to Columbus Circle, the casualties for the past year are:

Managers, 0.

Critics: Killed, 1; missing, 3; wounded, 3; captured by the enemy, 1; interned in motion picture camps, 3; total, 11.

The detailed summary is as follows:

NEW YORK, June 30 (*Special*).—In the series of battles raging the past season between Managers and Critics, victory has been, as usual, entirely on the side of the former. Though they fought valiantly and in many cases with absolute disregard for consequences, the Critics were so far outclassed in resources that they suffered severe losses.

Alan Dale, for many years the adroit critic of the *American*, fell in action early in the season, owing, it is said, to a misunderstanding with the chief of his General Staff. Among the missing are Hans van Kaltenborn, formerly dramatic critic of the *Brooklyn Eagle*, later Paris correspondent for that paper; Arthur Ruhl, who succeeded William Winter as critic of the *Tribune*, and who went to Mexico at the beginning of the hostilities between the United States and one V. Huerta. Mr. Ruhl is now "somewhere in France" for *Collier's Weekly*; and Carl Van Vechten, "Carlo of Ludlow," critic of the *Press* for a season.

Samuel Hoffenstein, who succeeded Acton Davies on the *Evening Sun*, is the only dramatic reviewer captured by the managerial forces. He recently was engaged by Al. H. Woods as play reader and press representative. He is said to have been severely wounded after reviewing the production of "Marie-Odile." Those interned at present in motion picture camps include Acton Davies, for sixteen years with the *Evening Sun*, and early this season the critic of the *Tribune*; Hector Turnbull, who took Mr. Davis's place on the *Tribune*; and John C. Flinn, formerly dramatic critic of the *Herald*. In the wounded ranks are Alexander Woollcott, of the *Times*, at present barred from Shubert theaters, Herr Pulvermacher, of the *Staats-Zeitung*, whose presence is also unwelcome at the Shubert houses, and George Jean Nathan, of *Smart Set*, who met the disfavor of Joseph Brooks.

Both sides are feverishly preparing for a resumption of hostilities early in August.

ACTORS' EQUITY ASSO'N

All Claims of $300 or Less Against Liebler Estate Settled—Members on Coast Active

At the last meeting of the Council, held in the Association's rooms, Suite 608 Longacre Building, on June 22nd, the following members were present: Mr. Francis Wilson, presiding; Messrs. Edward Abeles, Edward Ellis, Howard Kyle, Grant Mitchell, and Grant Stewart.

New members elected:

Roberta Bellinger	Joseph Gillow
Cyril Chadwick	James McDuff
Gilbert J. Coleman	Nancy Nathaway
Robert L. Coleman	David Powell
John Cromwell	Marilyn Reid
Eugene M. Desmond	Laura Walker

Frank J. Woods

At a special adjourned meeting, on June 25, Mr. David Warfield was elected a member of the Council to fill the unexpired term of Mr. Digby Bell, who had found it necessary to resign, and Mr. Charles A. Stevenson was elected as the successor to Mr. Frank Beicher, whose resignation was announced two weeks ago.

One paragraph in our column of last week was not sufficiently explicit. It should have stated that the A. E. A. recovered $150 from the M. K. and T. R. R. for Miss Marion Barney, whose trunk it lost while she was on tour with "The Woman" company. Two years of effort on her part to gain some redress had proved futile. The theatrical management that employed her did nothing. The case was brought to us, and our attorney sued the manager and the railroad jointly, with the above-named success.

It is with no small degree of satisfaction that we have received news from our counsel that all the claims of actors amounting to $300 or less have been paid from the assets of the bankrupt estate of Liebler and Company. The total sum thus paid is upwards of $6,000.

Miss Katherine Grey, Miss Lorena Atwood, and Ms. George E. Lask are all in San Francisco, and have been made a local committee of arrangements for the Association's forthcoming convention there.

A letter from Miss Oliver, just at hand, informs us that William H. Crane, Elsie Ferguson, Guy Bates Post, and Dorothy Dorr are, in addition to David Warfield, the most prominent of the actors who are already in San Francisco, and likely to be there on "Actors' Day." Some of them, it is hoped, will take part in our exercises.

BY ORDER OF THE COUNCIL,
HOWARD KYLE, Cor. Secretary,
GRANT STEWART, Rec. Secretary.

TO STAR TAYLOR HOLMES

Brooks to Join with Shuberts in Presenting Comedian in Repertoire at Comedy Theater

By arrangement with the Shuberts, Joseph Brooks will star Taylor Holmes in a repertoire of plays at the Comedy Theater next season.

The season will begin on Aug. 16 with "Mr. Myd's Mystery," a comedy by Lillian Trimble Bradley, founded on the novel "The Mystery of No. 47 Hyacinth Road," by J. Stover Clauston. This will be followed by Lee Wilson Dodd's dramatisation of Harry Leon Wilson's story, "His Majesty, Bunker Bean," and a comedy from the German now being adapted by an American playwright. Revivals of old comedies are also announced, including, "She Stoops to Conquer," "The Knight of the Burning Pestle," by Beaumont and Fletcher, and Sheridan's "The Trip to Scarboro."

BENEFIT FOR MANAGER'S FAMILY

Friars' Club friends of the late George H. Harris, for many years associated with William A. Brady, are arranging a benefit, to be given at Hurtig and Seamon's 125th Street Theater, on Sunday evening, July 11, for Mr. Harris's family, which, it is learned, is in straitened circumstances. Acts from leading attractions will be given, and prominent vaudeville actors will take part. It was while acting as manager for one of the Hurtig and Seamon attractions that Mr. Harris received injuries in an automobile accident from which he died.

COMEDIAN SEEKS DIVORCE

Through the signing of an order by Supreme Court Justice Shearn last Friday, it became known that Ralph C. Hers has filed suit for divorce from Leah Hers, whom he married in San Francisco Feb. 15, 1913. The present Mrs. Hers was formerly the wife of James Harden, Jr., a lace manufacturer of Belfast, Ireland, and this city. She married the comedian one year after Lulu Glaser had obtained a divorce from him.

CLARKE AGAIN TO TOUR WORLD

After a brief sojourn in New York, Harry Corson Clarke and his wife, Margaret Dale Owen, are again to tour the world. The third trip, which they are at present mapping out, will cover the Philippines, China, Japan, returning via England. En route to the Coast they will visit many cities in the West, where they are established favorites.

Mr. Clarke and Miss Owen finished their second trip around the world last Fall. During the Winter they played a six weeks' engagement in Panama.

GRAND GUIGNOL CO. MAY COME HERE

Famous Paris Organization Said to Be Considering an Offer to Play Engagement in This Country

The Grand Guignol Company, of Paris, that famous organization designed to revive a bored public by the presentation of "thrillers," is considering an offer to play an engagement in the United States. At present the company is established for a season at the Coronet Theater, London, where it is meeting with considerable success. The London engagement was begun on June 14 with a programme which included Maurice Level's little play, "The Kiss in the Dark," which was seen here two seasons ago at the Princess Theater; "A Charming Woman," a comedy of sex, by Andre Mycho; and "The Chauffeur," a little piece of frivolity in one act, by Max Maurey.

It was the Grand Guignol that was responsible for the establishment of the Princess Players here two seasons ago. Under the direction of Holbrook Blinn the Players flourished until last Winter, when their season was abruptly closed because of the failure of the management to obtain the right proportion of the gruesome and the farcical necessary for the success of their programmes.

M. Marcel Daly is the director of the Grand Guignol Company, and is responsible for the production of all the plays.

HAMMOND NOT COMING

James Keeley Writes That Chicago "Tribune" Critic is Not Coming to New York

Despite reports to the contrary, THE MIRROR learns upon the authority of James Keeley, proprietor of the Chicago *Herald*, and formerly managing editor of the Chicago *Tribune*, that Percy Hammond, dramatic critic of the *Tribune*, is not coming to New York to assume the post of dramatic critic of the *Tribune*.

In a message received by THE MIRROR, Mr. Keeley said: "The Hammonds tell me they are not going to move to New York."

Meanwhile, Granville Vernon continues as dramatic critic of the New York *Tribune*, having succeeded Hector Turnbull, who resigned to enter the motion picture field.

JANE COWL IN NEW PLAY

After Long Absence from New York Actress Will Play Chief Role in "Common Clay"

Jane Cowl, who has not been seen on the New York stage since "Within the Law" closed at the Eltinge Theater, will return next season as the heroine in Cleves Kinkead's play, "Common Clay," which A. H. Woods is to produce at the Republic Theater. "Common Clay" had a long run in Boston, where it was produced by John Craig at the Castle Square Theater.

MARTIN HARVEY COMING

English Actor-Manager to Tour Country in Repertoire

Martin Harvey, the English actor-manager, is coming to this country next Fall to appear in a repertoire of plays which will include "The Breed of the Threshams" and "A Cigarette Maker's Romance." Mr. Harvey's last appearance in the United States was in the season of 1902-3. Since then he has acted with great success in Canada.

MANHATTAN CLOSE, ROCHESTER

ROCHESTER, N. Y. (*Special*).—Miss Ora Waldrop in the week of June 21 gave a very clean-cut and charming interpretation of Polly, the circus rider in "Polly of the Circus," which the Manhattan Players presented at the Lyceum. Mr. Love also gave some delightful touches to the exacting role of the minister, through whose kindly aid to the injured circus rider he brings down upon his ministerial head the opprobrium of the entire community. The circus phase of the play was diverting and interesting.

For week June 28, the last but one of their third Summer season, the Players are presenting Edgar Selwyn's "A Country Boy," which scored so heavily when done in New York city a few seasons ago.

"BOB" HOGAN.

J. J. ROSENTHAL TO MANAGE BRONX

Cohan and Harris announced on Monday that they had engaged Mr. J. J. Rosenthal for the important position of manager of their Bronx Theater next season. Mr. Rosenthal is one of the best known theatrical men in the profession, and the selection is favorably commented on in theatrical circles.

GOSSIP

Arthur Aylesworth has been engaged by Selwyn and Company for an important role in "Rolling Stones."

Harry Williams, chief operator at the American Theater, Bristol, Tenn., who was suddenly stricken with an attack of appendicitis and underwent an operation June 23 at St. Luke's Hospital in that city, is recovering. He will, no doubt, be back at his post at the American in a few weeks. Mr. Williams's home is in New York city.

Percy Burton, manager for Forbes-Robertson, sailed on the steamer *New York* for London last Saturday. He will return to this country when the season opens, and will direct the Granville Barker tour of "Androcles and the Lion" and "The Man Who Married a Dumb Wife," at the same time retaining his position as manager for Sir Forbes-Robertson.

"HANDS UP" WITH NEW CAST

Principals to Include Irene Franklin, Ralph Hers and Thomas A. Wise

The musical revue, "Hands Up," which was recently scheduled for presentation in New York, with Lew Fields and Maurice and Walton in the stellar roles, will be produced at the Forty-fourth Street Theater the first week in August. Mr. Fields will not appear in the new version.

The principals will include Ralph Hers, Maurice and Walton, Thomas A. Wise, Irene Franklin, Bobby North, Henry Bergman, and Alfred Latell. Harry B. Smith is writing a new book, and new music is being provided by Sigmund Romberg.

BLOOD STOCK IN "HER GAME"

BUFFALO, N. Y. (*Special*).—For the first time anywhere, "Her Game," a social problem play by Guy Bolton, was given on the stage of the Teck Theater Monday night, June 21, Miss Adele Blood appearing in the leading role.

The plot concerns Jack Spencer, his wife and Ballantyne. Spencer, a broker, is so absorbed in business that he has little time for his wife. As she is about to run away with Ballantyne, he comes home. Telling her of his failure in business and that he is about to lose his sight, Mrs. Spencer's love reawakens and she spurns Ballantyne. She cheats at cards to get money to pay for her husband's doctor bills at a foreign resort, and the end produces a much involved climax which, however, is presented acceptably.

Dallas Anderson as Carter Ballantyne, was good. Minnie Williams, as Mrs. Stewart Page, appeared as a young, selfish girl. In creating this girl, Mr. Bolton did well. Byron Beasley, as Jack Spencer, husband of the woman whose part Miss Blood fills, gave a strong presentation of a difficult part.

BARNES.

OPERA STOCK, ELMIRA, N. Y.

ELMIRA, N. Y. (*Special*).—With rapidly increasing popularity Royster and Dudley's Opera Co. swung into the third week June 21-26 with a splendid production of "Little Boy Blue," good business. Anne Bussert was greatly enjoyed in the prima donna role of Daisy, Carl Gantvoort made a captivating Gaston and Anna Boyd an excellent Madame Amaranth. Leona Stephens, as Kitty, and Leonard Hollister, as Captain Graham were especially good, and Peter McArthur, Robert Harberson, Frank W. Shea, R. H. Greenlaw, Lillian Hagar, Minty Whitley, H. T. Emery, Casper Bauer, Lillian Kearley, Alice Burke, and John Barret were seen to advantage. The orchestra direction of Eugene Speyer contributed much and a specially written song by Edwin T. Emery "Take Me to the Midnight Cabaret" made a hit. "Jumping Jupiter," with Richard Carle in the lead, June 28—July 3.

J. MAXWELL BENNS.

SUMMER STOCK IN COLUMBUS, O.

COLUMBUS, O. (*Special*).—The Mary Servoss Players are in town for the Summer. They opened in "Within the Law" at Olentangy Park. "Baby Mine" and "Nearly Married" followed. Miss Servoss is a very personable young woman, particularly welcome to Columbus stock patrons, who are partial to the ingenue type of leading woman. The leading man is Mr. Robert Elliott, who has been until recently with Miss Illington in "The Lie." Other principal members of the company are Hazel Turney, ingenue; Manart Kippen, so-called character parts; Robert Middlemass, second man; Gavin Young, stage-manager; Donald Gallaher (just out of knickerbockers), juvenile; William Barwald, Edna May Oliver, and Virginia Howell.

NEIL MCCUNE MARTIN.

KITTY GORDON TO LIVE IN BROOKLYN

Kitty Gordon is to live in Brooklyn. Last Saturday she bought a home at No. 145 Falmouth Street, on the Manhattan Beach estates, for which she paid $22,000. Her mother and daughter, who are now in London, will make their home with her.

ASK $20,000 FOR WET FOOT

Nat Goodwin has sued the St. Paul Railroad for $20,000 for getting his foot wet in an Iowa train wreck last Winter.

NO CONCERT AT GARDEN

Kathleen Clifford's Threat Recalled When Big Playhouse Is Found Dark

People who went to the Winter Garden Sunday night in the expectation of attending the concert were surprised to find the big playhouse dark for the first time almost since it was opened.

Though no explanation was given out by the management for the closing, it was recalled that Kathleen Clifford had recently announced her intention of having the theater closed because of alleged violations of the Sunday law.

Miss Clifford sued the Winter Garden Company in December, 1913, for $450 due, as she alleged, on a contract to appear at three Sunday night concerts. The suit was thrown out of court when the management offered the defense that the contract was illegal, because the actress had agreed to perform on Sundays. Last week, Philip J. Dunn, her attorney, and Paul N. Turner, attorney for the Actors' Equity Association, took up the matter, and it was said that Miss Clifford was seeking to have the license of the Winter Garden revoked.

WILSON WITH DREW

Frohman Office to Revive "Duke of Killiekrankie," with All-Star Cast

Among next season's plans of the Frohman office is a revival of Captain Marshall's comedy, "The Duke of Killiekrankie," with a cast including Francis Wilson, whose last appearance in New York took place in the Spring of 1913, when he appeared at the Forty-eighth Street Theater in "The Spiritualist"; John Drew, who will appear in his old role; Marie Tempest, who will play the part in which Fanny Brough originally appeared; Ann Murdock, who will enact the heroine; Graham Browne, and other well-known players.

TO MORTGAGE THE LAMBS

Club Gets Court Permission to Raise $450,000 for Purpose of Building Addition

The Lambs' Club has obtained permission from Supreme Court Justice Shearn to mortgage its club house, at 128-134 West Forty-fourth Street, for $450,000, for the purpose of building an addition and paying off two outstanding mortgages totalling $205,800.

When the proposed improvements are made, the property will be worth $700,000. The personal assets of the club are estimated at $130,000.

NEW THEATER LICENSE LAW IN FALL

Discussion of a new theater license law which was to have been taken up last Friday at a meeting between a committee from the Board of Aldermen and the United Managers' Protective Association has been postponed until the first meeting of the board in the Fall at the request of Commissioner Bell, who framed the ordinance. The postponement was granted in order to give the Managers' Association an opportunity of conferring with the License Department on the proposed law. As drawn by the commissioner it gives to him the sole privilege of revoking a theater license.

LOUISE MEYERS WEDS

Louise Meyers, late of the "Ziegfeld Follies of 1914," and Max Blumenthal, broker, were married last Saturday in the Church of the Blessed Sacrament by Father Terence G. Gilmartin, the pastor. Miss Meyers gave her age as twenty-six and her address as 70 West Forty-sixth Street, while the bridegroom said he was forty-eight and lived at 300 West Forty-fourth Street.

Mr. Blumenthal, who is well known in and about Broadway, was the guest at a dinner last Wednesday night at the Hotel Knickerbocker, which was estimated to have cost between $50 and $80 a plate, and at which Nat Goodwin was toastmaster.

DANCER SUES FOR $100,000

Daisy James, formerly a dancer at the Winter Garden, has filed a suit in the Hudson County Circuit Court at Jersey City for $100,000 damages against the Lackawanna Railroad.

While crossing Greenwood Avenue, Orange, on June 10, 1914, she was run down by an eastbound train and injured so seriously that both her legs had to be amputated.

HAVANA TO SEE "PASSING SHOW"

The Shuberts have completed arrangements with the management of the Teatro National, in Havana, to present in that city a Winter Garden production, for a period of ten weeks, during the Winter season. The first production will be "The Passing Show of 1915," which will open in the Cuban capital the last week in Feb., 1916.

ACTORS' COLONY FOUNDED ON COAST

An actors' colony has been founded at Hollywood, Cal., near Los Angeles, by a group of well-known stage folk. The founders include Julian Eltinge, who has just returned to New York from California; Jesse Lasky, Mr. and Mrs. William C. De Mille, Mary Pickford, Blanche Ring and Fannie Ward. Thirty acres have been purchased.

CHICAGO

Miss Anglin Completes Plans for Her Shakespearean Tri-Centennial Celebration for 1916—Hold-Over Plays

CHICAGO, June 29 (*Special*).—My report in last week's Mirror states that Mr. Percy Hammond, dramatic critic of the *Tribune*, of this city, was to be at the head of the theatrical department of the New York *Tribune*. A close friend of Mr. Hammond informs me that Mr. Hammond was tendered the place and declined. For the benefit of Chicago, I hope this is true.

Fifth week of "All Over Town" at the Garrick, of "Beverly's Balance" at the Grand Opera House, and of "Maid in America Girls" at the Palace Music Hall. Eighth week of "The Lady in Red" at the Princess, and of "Pom o' My Heart" at the Cort. "Along Came Ruth" closed a nine weeks' engagement at the Olympic last Saturday night. The house closes for a brief spell and will reopen with films.

Last week Miss Margaret Anglin was in conference with Percival Chubb, of the St. Louis Pageant Drama Association, and negotiations were completed for the Shakespearean Tercentennial Celebration of 1916. The particular plan outlined by the association is the forming of a stock company composed of the best Shakespearean actors in the country, directed by Miss Anglin, who will also act the central character in the plays represented.

Livingston Platt, the artist and designer and Miss Anglin's technical director, who is now in Chicago preparing the costumes and stage settings for Miss Anglin's forthcoming Greek festival at the University of California in August, will go to St. Louis next week for the purpose of selecting a site in Forest Park for the building of a stage and open-air amphitheater in which the inaugural tercentennial performance will take place next May.

Following the St. Louis engagement, it is the plan to have the plays presented in several of the other larger cities, now being arranged for by Mr. Chubb. Those already definitely pledged to the plan are Chicago, Detroit, Pittsburgh, Minneapolis, St. Paul, and Cleveland, and negotiations are now pending with municipal committees in New York, Philadelphia, and Boston. A special feature of the performance will be the pageantry, which will embrace old English processions, dancing, masques, choruses, and supernumeraries in which at least 500 people will be employed, engaged and rehearsed in each city visited.

HOWARD BAUR.

BALTIMORE POLI OUSTED

After Two Years' Occupancy Renewal of Lease of the Auditorium Is Suddenly Declined

BALTIMORE, June 29 (*Special*).—After two years of continuous performances, or, in other words, ninety consecutive weeks of playing, the Poli Players will on July 3 be forced to close their stay in Baltimore much against their will, and either abandon their future plans in this city or secure a new house. The Auditorium, which has been their home since their memorable performance Oct. 19, 1913, is part of what is known as the Kernan Estate, comprising the Hotel Kernan, Maryland and Auditorium theaters, all of which are grouped in Baltimore's amusement center. At the expiration of the lease held by the Shuberts in the Spring of 1913, the playhouse reverted back to the estate. It had proven a disastrous investment for them, as it had failed to even pay expenses, and cost them a sum in the neighborhood of $25,000 dead loss. The Kernan Estate were in a quandry as to what disposition to make of their purchase, and had about decided to close it permanently during the season of 1913-14, when Mr. S. Z. Poli fresh from his successful conquest of the Capitol City, chanced to hear of their dilemma, and made an offer to make the house for a term of years, and install a first-class stock company. One may well imagine how eagerly the Estate accepted this offer when they had about decided to close the house for the coming season, thereby rendering it a dead loss. In short order a month it had been hurriedly overhauled, redecorated, and new interiors, curtain, and carpets provided, so that the house presented a really beautiful interior when it was thrown open to the Baltimore public as the home of the Poli Players. How the local playgoers accepted it as a long felt need is now a matter of history. It was a huge success from the opening weeks, playing to capacity audiences at every performance, and netted Mr. Poli a splendid return above his rental and running expenses.

Mr. Poli who accomplished the feat of bringing his house open throughout the Summer with most gratifying results, as pioneer of experiment in Baltimore—and a few weeks ago he announced a similar policy for the present Summer—engaged new members for his company to act as substitutes, while his regular cast were given needed vacations, and had about completed arrangements to renew his lease which expires Sept. 1, when he was informed by the Kernan Estate Company that it would be impossible for them to renew the lease at the present figure, but stated they would gladly do so at an increased rate, which we understand was prohibitive as far as profits were concerned. Mr. Poli has now announced that he will terminate his season July 3, and simultaneously the Kernan Estate announced that they intended to take over the house, and would reopen it Sept. 6, with a stock company managed by themselves, and which would be operated along the same lines of the Poli organization. The Poli management is highly incensed at the decision of the Kernan Estate Company. Some interesting developments are expected within the next week, as it is rumored that Mr. Poli has no intention of abandoning Baltimore permanently, and we believe negotiations are now on foot to secure one of the vaudeville playhouses in vogue as the future home of the Poli Players and that next season the public will be asked to choose between the Poli Company and the Auditorium Players.

I. B. KAHN.

MINNESOTA

WINONA, MINN. (*Special*).—Beyersdorf Brothers have leased the Opera House at Winona, Minn., for three months from May 6. An orchestra of seven high-class artists, a feature play, the Paramount pictures, "King Dagobert," Mary Pickford in "Mistress Nell," and "The Island of Regeneration," June 14-16; business last month very large.

Manager Burtinshaw reports Fall bookings very good.

Colonial Theater: Rosener and Mott have just secured the Metro Pictures, "Graustark," "The Charity Ball," and "The High Road," June 14-16.

F. H. HASTINGS.

C. P. Greneker, press representative of the Winter Garden, has gone on a month's vacation.

ATLANTIC CITY PREMIERES

"The House of Glass" and "Back Home" Have Possibilities and Impossibilities

ATLANTIC CITY, N. J. (*Special*).—"The House of Glass" which had its premiere at the Apollo week June 21, looks like a winner. This is the second play from the pen of Max Marcin to be produced here within the last month. "The House of Glass" is a powerful drama of New York life and holds the interest from curtain to curtain. Mary Ryan in the leading role scored a personal hit and her support was excellent.

The story centers around a young girl, Margaret Case, who has innocently become associated with a young crook James Burke, who has represented himself to her as an heir to a large fortune. As the couple are about to leave for the West to be married Burke is arrested, and the girl, a victim of circumstances, is held as an accomplice. The girl refuses to testify in her own behalf at the trial and consequently is given the same term as Burke, three years. She serves a year and a half of the term and is then paroled. She breaks her parole by leaving New York and goes to Kansas City, where she secures a position as stenographer for Harry Lake, and later marries him. Lake's services are sought by the N. Y. G. W. railroad as general manager; he accepts the position and takes his bride to New York City, where he soon becomes as important factor in the railroad world. He is noted for his firm stand against criminals or people who have served prison terms, believing they should have no place in business. When a lad named Jackson who was employed on the railroad steals the company's money, Lake is determined to prosecute him even through the directors of the road and the Governor of the State asks him not to do so. Carroll, the same detective who made the arrest of Burke and Margaret Case who is working on the Jackson case calls to confer with Lake at his home in reference to the case. There he meets Mrs. Harry Lake whom he recognizes as Margaret Case but does not make an arrest or make known his suspicions until he has confirmed them.

The nervousness of Mrs. Lake, who has never revealed her past to her husband is noticed by him, whereupon she breaks down and confesses. Lake knows that his wife is about to be arrested calls upon his friend and attorney Edward McClellan, for help. About the same time Carroll calls to make the arrest of Mrs. Lake, the Governor calls on Mr. Lake to ask him not to prosecute the Jackson boy, whereupon Lake asks the Governor for clemency for Margaret Case which is granted.

Frederick Burt's interpretation of the role of Harvey Lake was worthy of much praise.

Thos. Findlay as Carroll, and Harry Brown as McClellan, made their respective roles quite satisfactory. Ada Gilman with scarcely more than a bit secured. James C. Marlowe, Earl Brower, Lila Rhodes, William Walcott, John Preston and Frank Young are in the cast. The piece is presented by Cohan and Harris.

"Back Home," a comedy by Irvin S. Cobb and Bayard Veiller had its initial presentation at the Cort June 21, where it remained for the week. The play is an adaptation from the famous Cobb "Judge Priest" stories and the leading roles are taken by Thomas A. Wise and Willis P. Sweatnam. It was enthusiastically received by a packed house opening night, especially the efforts of Thos. Wise as Judge Priest and Willis Sweatnam as Jud, as well as the real circus parade at the end of the second act.

The story concerns a young magazine writer from New York who comes to the small southern village of Warnerville to investigate child labor in the cotton mills. He has a letter of introduction to Judge Priest who holds sway over the community. The foreman of the cotton mill kicks a small boy, Robert Carter becomes enraged and in a fight kills the bully, Mink Satterfield. The judge saves the young man from the vengeance of a mob and is determined that he shall have a fair trial, in which he is handicapped, as Carter is a northerner and feeling is bitter against all "Yankees."

The wise old judge with the assistance of his daughter, Sally Priest, who has fallen in love with Carter, finally win him a vindication by declaring to the jury, which is made up of confederate veterans, that the grandfather of Carter was a hero in the confederate army and fought beside the judge and when Jud, the colored servant of the judge is heard playing a patriotic air on a fife, the jury of old soldiers are aroused to such an extent that they readily acquit Carter and give three cheers for the hero grandfather.

Phoebe Foster pleased as Sally Priest.

The balance of the cast was weak in some places and probably some pruning will be done. The show has some possibilities.

"The Girl," a new play by George Scarborough at the Apollo, current week. David Belasco and The Frohman estate are the producers.

"The Mystic Shrine" a new Selwyn offering by Avery Hopwood is to be presented at the Apollo week July 5. Madge Kennedy will head the cast.

The Cort is offering Walter Whiteside in the photo-play, "The Melting Pot," current week.

Keith's bill week June 21, included "Way Bridge," Henry Dixon Rudolph, Hussey and Boyle, O. Nonnet, Loiel Rosa's Troupe, and the Oxford Trio. Business good.

The Carnival held the City in it's grasp June 24-26 and brought many people to the city. A baby parade was one of the features.

H. C. KELLEY.

PITTSBURGH

PITTSBURGH, PA. (*Special*).—The Nixon has just recently ended a two months' engagement of the film play "Spoilers." "Silver Threads Among the Gold," the six part number drew good houses at the Miles, June 21-26. The film, "The Life of Richard Wagner" followed. "The Devil's Daughter" ran for a week, beginning June 21, at the New Davis. The Grand Opera House continues to attract capacity houses; the bill, week June 21, "The Spendthrift." "Wormwood," "My Best Girl," Williamson's Submarine Pictures began an engagement at the Lyceum June 21, and is proving the most wonderful and interesting screen subject ever seen in this city.

The Bachelor Club players presented "Ready Money" for the second time, June 23, the performance being for the benefit of the Milk and Ice Association.

July 5, the Pittsburgh Hippodrome at Forbes Field will inaugurate its Summer opening, and a bill of prominent acts will be seen.

The Empire in the East End has reopened and is the Summer home of the Mary-Orville Bryant Stock Company. "Tess of the Storm Country" was the offering June 21-26. Miss Bryant is supported by Clyde Franklin, Frank McHugh, Nell Walker, Charles Kramer, and others.

D. J. PACKINGS.

CANADA

OTTAWA, ONT. (*Special*).—Dominion: Francis McHenry Players in "Merely Mary Ann," June 21-26, scored great hit, and curtain calls were frequent. Large audiences. "The Blindness of Virtue" week June 28.

The Francais: "Mary's Merry Minus," musical comedy June 21-26, to big business.

The Family: "A Man's Prerogative," film feature, June 21-26. Corcia's Orchestra is also a great feature at this popular house. Capacity business.

J. H. DE BS.

TORONTO (*Special*).—At the Royal Alexandra Edward H. Robins and his splendid stock company opened week June 21-26, with "Seven Keys to Baldpate" to crowded houses. No farce or comedy in years has created such a sensation here. Of the company, too much cannot be said or praised, especially Bertha Mann, Helen Travers, and Vivian Laldlaw. The latter was here with the Cummings Stock. "Within the Law" week June 28.

The Phillips-Shaw company in "The Silver King" to their usual good business at the Grand Opera House June 21-26. Mr. Allan Mathes as the Spider scored, as did Miss Shaw, Miss Sherman, and Mr. Davis. "Woman Against Woman" June 28.

GEORGE M. DANIELS.

MONTREAL (*Special*).—Eugene Walter's "The Easiest Way" was given for the first time in Montreal by the Orpheum Players June 21-26. It was splendidly acted, Dorothy Shoemaker gave a sympathetic performance of the weak-willed heroine, Mr. Edmund Elton did strong work as John Madison, Ainsworth Arnold gave a clever study of Willard Brockton, and as old William Webb as Jim Weston, the advance agent. Edith Campbell Walker gave an excellent portrayal of Elfie Sinclair, and Florence Roberts played the colored maid. "Baby Mine" June 28-July 3.

An interesting series of pictures, entitled "With the Fighting Forces" in Europe at His Majesty's June 21-26.

Bohmer and Dominion parks are both doing good business in spite of cold weather.

W. A. THOMATHER.

LONDON, CAN. (*Special*).—The Stoddart Stock company, under the management of W. A. Stewart, has again secured the Springbank Park Theater for the Summer, and opened June 14 with "Baby Mine" and "Pom o' My Heart" June 21-26.

A company of four local men has been formed and thirty acres of land purchased adjoining Springbank Park for additional amusement features. A roller coaster, merry-go-round, bowling alley, dancing pavilion, and several other attractions have already been placed, with others to be added. E. C. Fryer, formerly manager of Bennett's Vaudeville (now the Majestic) here, and Daisy of Montreal has been engaged as manager of the dancing pavilion.

The Grand Opera House, rechristened the Summer Garden Palace, continues to do excellent business with feature films by the Famous Players Film Company, Keystone comedy, and Pathe scenic colored films, and good vaudeville. The Pathe British Animated Gazette, depicting war scenes and other up-to-date subjects, changing weekly, has been added to the bill. Manager Minhinnick is to be heartily congratulated on the success of the change in the policy of his house.

C. S. A. WEBB.

CALGARY, ALTA. (*Special*).—Lyman Howe's Travel Pictures are pleasing the Grand patrons. "Tillie's Punctured Romance," pictured, week June 21.

Pantages is also doing good business with the Salt Lake City Girls in an operette, "The Shadow Girl," the music, costuming, and setting of which is very pretty. Other acts: Clark and McCullock, Gordon Highlanders, Edith Helena and Mimi and Worth. Pantages moved into the Grand Theater June 28. Their present home, formerly the Lyric, will be available for the smaller road shows, or for Pantages acts when the Grand is required for road attractions.

EDMONTON, ALTA. (*Special*).—"Tillie's Punctured Romance," motion picture, featuring Marie Dressler and Charlie Chaplin, did very good business at the Empire June 14-19.

Pantages bill during the week was not as strong as usual but the Great Lafayette and company in "The Piano Movers," one of the most mirth provoking acts seen here for some time. Business fair.

Musical comedy and motion pictures appear to have caught on well at the Bijou. The new policy has been in effect for one week, and the result so far is all that the promoters could wish for.

GEORGE PUDGE.

HAMILTON, CANADA (*Special*).—The Grand Theater, which has not been doing good business, has closed, and the building has been sold to a large department store syndicate.

The Savoy Burlesque Theater is running moving pictures for the Summer, and doing good business.

The Grand Opera House is running first-class photoplays to good business.

The Vitagraph movies of "The Jazz Family," which appear each week at the Lyric Theater, are of special interest to Hamilton people because Florence Martel has a prominent part in them. She was a member of the Sweatnam's Stock company for several years, playing with them here in Summer and traveling with them in the Winter. She seems to have made a hit in the movies.

MINNIE JEAN MILLER.

PANAMA CANAL ZONE

CRISTOBAL, PANAMA CANAL ZONE, June 19 (*Special*).—The Clan Vicini Opera company is now in its third week, at Oriental in the Canal Zone. With the exception of a brilliant baritone, the company is mediocre. Business fair.

The High School Players completed June 19 their annual tour of the Canal Zone clubrooms, the bill this year being "The Masqueraders" of Jane. For an amateur performance without a professional coach, the play was well presented. Two of the members, Miss Ethel Otis in the leading role and Hartman Stevens as a "silly ass" Englishman gave remarkable performances. Others in the cast betrayed self-consciousness, and inexperience in the use of the paints, common in such productions.

June 19 the Pennsylvania State College Quartette began a two weeks' engagement in the Canal Zone clubrooms. Harry Harbaugh, the comedian, and a specially organized company will probably be booked for July.

COLONEL L. TRAUCH.

MARRIAGES

Announcement is made of the marriage at Syracuse, N. Y., on June 24 of Miss Gianni Barbara Eckel to William Henry Darrow, son of Mr. and Mrs. Stuart Darrow.

DEATHS

MRS. HELEN MERRIMAN PRENTISS, beloved mother of Isabel Prentiss of the Pat Casey Dramatic Bureau, died very suddenly June 9th.

In her younger days Mrs. Prentiss was a teacher of music, having been graduated from a musical college, but during her later life she suffered from ill health and was obliged to retire from active interest in the musical field. Prayers were said at the Bryant Funeral Chapel, Rev. Benjamin Merrill and Rev. Dixon of the St. Paul's Methodist Episcopal Church, of which Mrs. Prentiss was a member, officiating. Funeral and interment at Vail Sunday, June 13, at the Union Square, N. Y.

LAURA D. JAMES, a character actress, who played the role of Martha Purdon in "Way Down East" for many years, died June 22, at the Alston Sanitarium in West Sixty-first Street, in her fifty-first year.

In Memorium

In loving memory of my dear mother, KATE GILBERT, June 27, 1908.

KATE BOOTHROYD ROCK.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Mr. Lawrence Reamer, dramatic critic of the *Sun*, sees signs of a new phase of activity in the stock theaters. Whatever may be said to the contrary, says Mr. Reamer, there is always artistic encouragement in any institution which offers the actor an education in his art. It is not in the least certain that service in the stock companies which gives two performances of a play every day with a weekly change of bill is in reality valuable to an actor. After he has learned self-possession and the ability to take advantage of what talents he may possess apprenticeship in such an organization may well come to an end. There is no chance in the hurry and scurry of such organization of the opportunity to develop the finer qualities of acting.

Mr. Reamer says there promises to be a revival of the stock star. The increased price of railway travel has scared some of the players not provided with strong plays. So there has already begun in the West a way of presenting the stars without the necessity of having them travel with a company from town to town. They will arrive singly and act with the resident stock company. They will select the role in which they are most popular and the players associated with them will prepare for their appearance before the big guns arrive. This will be a revival of the palmy days with a vengeance. The result of the new scheme, Mr. Reamer concludes, if it restores to the stage some of the great players of the past, will not have been revived in vain.

YONKERS STOCK'S 37 WEEKS

YONKERS, N. Y. (*Special*).—Saturday, June 26, witnessed the closing of the Yonkers Stock company, Yonkers, N. Y., after a very successful season of thirty-seven weeks. The final bill was "A Trip to Chinatown" with Jefferson De Angelis as an added feature. This company has made an enviable record since its opening, Oct. 12 last. Thousands of people who have never attended stock performances in Yonkers before and who were accustomed to go to New York for their theatrical entertainment were attracted to the Warburton by the clean and wholesome plays and the really splendid acting of this strong and capable company. Mr. George Farren as Managing Director assembled a company that proved itself a winner from the opening night and continued to make friends and hold them throughout the season. Joseph Gillow as leading man has done some excellent work and he made a host of friends by his versatility in a long line of varied parts. He has a pleasing personality, possesses rare dramatic ability and is a conscientious worker. Miss Regine Wallace, the talented little leading woman, charmed everyone with her youth and vivacity. The stunning gowns she wore were a delight and revelation to the women patrons. She and Mr. Gillow worked admirably together and their spirit and talent were a large factor in the success of the company. Another valuable member was Miss Ellen Gierum who played the heavier leads, an actress of ability and emotional power. Altogether the company was considered by far the best that ever played in Yonkers, as was proved by the loyal support and enthusiasm of the people. The company will resume in the Fall.

KEITH PLAYERS, UNION HILL, N. J.

UNION HILL, N. J. (*Special*).—The Keith Players at the Hudson presented "The Trail of the Lonesome Pine" June 21-26. The entire company were at their best and gave one of the best performances of the present season. The stage setting and production under the immediate direction of W. C. Masson evoked much favorable comment from the audiences. Miss Ann MacDonald as June, gave a delightful impersonation of a West Virginia mountain lass. William H. Sullivan as John Hale was excellent. Clare Evans as Bob Berkley was fine. Mr. Evans has a sort of natural droll humor which well fitted his role, and he is fast becoming a favorite with the clientele of the house. Joseph Lawrence as Uncle Billy, Frederick Webber as Judd Tolliver, Charles C. Wilson as Dave Tolliver, Francine Larrimore as Loretty Tolliver, and Arthur Mack as Cal Heaton, all gave an unusually fine performance. Miss Alice Butler played the role of Ole Hun in her usual excellent manner, for which she is well liked here. Next week, "A Pair of Sixes," for the first time in stock. This play is eagerly awaited by the theatergoing public here, because of the fact that Miss Ann Murdock, who played the leading role in the play while it was running in New York, was formerly leading lady with this company; $1,000 was the price paid by Mr. Wood, manager of this theater, for the privilege of playing this production one week. Following, "Rebecca of Sunnybrook Farm."

E. A. GREWE, JR.

OLIVER STOCK IN QUINCY, ILL.

The Otis Oliver Players are giving a Dazey week at the Empire Theater, Quincy, Ill. Between acts of plays by C. T. Dazey, moving pictures written by his son, Frank Dazey, are shown.

HYPERIONS' SIXTY-FOUR WEEKS

NEW HAVEN, CONN, (*Special*).—The Hyperion Players closed a most successful engagement of Sixty-four weeks, June 26, the piece which served as a vehicle being Rev. Snyder's great drama, "As Ye Sow." Miss Jane Morgan left a lasting impression with her sweet and bewitching characterization of Dora Leland. Charles Carver scored a big hit as Rev. St. John, D.D., and his work proved a delightful finale to his successful engagement. Miss Frances Williams as Huldy Cushing and Harry Bewley as Luther Ludlam carried the comedy honors and their performances kept the audience in a state of uncontrollable hilarity. Miss Bella Cairns as Belle St. John and John H. Dilson as Bob Billings gave excellent support and their acting was finished throughout. Miss Irene Gordon as Mrs. St. John was wonderfully convincing and William Townshend in the role of Frank St. Johns scored. William Bonney held up his standard of finished work until the last and appeared to advantage as Captain Hanks. Henry J. Oehler proved a success as Deacon Bassett, Paul Caseneuve scored as Steve Stetson and Miss Orpha Alba made a convincing Dolly Hinckley. Little Marguerite Sprague as Katy was sweet to look upon, and other smaller roles were in the capable hands of Miss Rose Pratt, Miss Mary Ward and Messrs. George Raymond, E. Griffen, Frank Quigley, Ed. Oliver and Richard Louis.

This marks the close of the first season of the Hyperion Players, since they were transferred from Poli's Theatre to the "Hyp," last Sept. The company will enjoy a vacation for six weeks or so, and S. Z. Poli announces that the next season will open early in August.

DANIEL WEBSTER DELANO, JR.

KEITH'S IN THE BRONX

Judging by his performance of Sir John Cotswold in "The House Next Door" week June 21 might have been designated as Fred C. House week. How a character of this sort is performed by Mr. House is needless to say. If he is to portray the great human element in characterisation he does so with a human assurance couched in dramatic dignity. If he is to scintiliate in farcial emotion he scintillates. He can greatly help a poor play or give greater prestige to a good one. Walter Marshall was most excellent in his portrayal of Sir Isaac Jacobson. Rowden Hall and Julie Herne were exceedingly fine as Adrian and Ulrica. Albert Gebhardt was a capable Cecil and Margaret Fielding, Howard Hussey, who made a big hit upon his first appearance here as Walter Lewis, Caroline Morrison, Luella Morry, David Hewitt, Russell Parker, and Hal Oliver were well cast. Fred Wagner's return to the box-office is a welcome treat to the patrons here. "The Divorce Question" week June 28.

IDA C. MALCOMSON.

STOCKS IN ST. LOUIS

ST. LOUIS, MO. (*Special*).—"Her Husband's Wife," was seen here for the first time when it was pleasingly produced by the Players Stock company at the Park Theater, week June 21. Isabelle Randolph made her second appearance with the company and established her versatility as well as her popularity. Mitchell Harris played the husband in a pleasing way. Vessie Farrel, who was especially engaged to play Emily, proved a very valuable addition to the company and scored a decided hit. Helen Gleason and Laurette Allen appeared in the other feminine roles. Henry Hull as Richard and Bob McClung as Belden and Louis Calhern were other members of the company who gave the production the proper balance.

The Park Opera company played to good business at the Shenandoah June 21-27. Mabel Wilbur, Roger Gray, Louise Allen, Sarah Edwards and George Nathanson were among those attracting special attention. This bill concludes Mabel Wilbur's engagement as prima donna. Miss Wilbur has had a very successful forty-week engagement with the Park company and her departure is regretted by her many admirers. She will spend her much needed vacation in Canada. Venita Fitzhugh will replace Miss Wilbur. Miss Fitzhugh returns from her triumphal engagement with the late Charles Frohman's all-star cast of "The Girl from Utah." Miss Fitzhugh established her following last Summer when she sang the prima donna roles for the Park company. She is a local girl.

A petition is being prepared by the admirers of Lillian Crossman, to have her return to the company. Miss Crossman was a very popular member, but has not appeared with them for some time.

VIVIAN S. WATKINS.

COLONIAL, CLEVELAND

CLEVELAND, O. (*Special*). — Without doubt, in the role of June in "The Trail of the Lonesome Pine" week June 14, Miss Clara Joel, leading woman of the Colonial Players, was seen at her best, not excepting her work in "Within the Law" as Mary Turner. The Cleveland critics were unanimous in this.

Week June 21 "The Big Idea," in which Miss Joel and Mr. Mortimer appeared as playwrights. The piece was well received and points to another record-breaking week. Bernard McOwen in the role of the bank clerk was a scream and as usual put his best efforts into the part. His facial expressions were especially good. Robert Hudson as the chum of Richard Howard (Henry Mortimer) was excellent. Miss Burke, Miss Younge, and Wilson Day also had good parts.

"The Clara Joel Frock" has proven so popular as to require the second order from New York. Miss Joel is wearing the frock in "The Big Idea." The idea of naming the frock was that of a Cleveland merchant.

B. S. MILBURN.

POLI'S IN "GREEN STOCKINGS"

BALTIMORE, June 29 (*Special*).—One invariably experiences an unusual degree of satisfaction in witnessing the Poli Players interpret comedy or farce, as their work is marked by a certain amount of poise and finesse never associated with their endeavors in the emotional drama, so it was not surprising to find their production of "Green Stockings" a genuine delight from curtain to curtain. The cast played with a real appreciation for the possibilities both in the situations and dialogue. It must be confessed, however, that Forrest Orr sinned by presenting an impossible type of Englishman, whose only distinguishing mark of nationality was the name and title. To the feminine contingent of the company belongs three-quarters of the credit for the emphatic success scored. Three uncommonly good performances were given by Enid May Jackson in Margaret Anglin's role, Edna Hibbard as the youngest sister and Georgia Woodthrope as the Aunt from Chicago. Edna Hibbard is the most gifted and versatile ingenue any stock company has brought to our attention in Baltimore. We predict great things for her on Broadway if she gets a hearing in roles suited to her. Georgia Woodthrope came dangerously near carrying off the first honors. She is one of the few members of the company remaining since the opening performance two years ago and she is to be congratulated for the many and varied characterisations, each of which have borne evidence of careful study both in conception and execution. Miss Jackson's performance was a particularly happy one, and we regret that her stay with us is to be cut short by the closing of the Poli season.

I. B. KERIS.

SYRACUSE, N. Y., PLAYERS

SYRACUSE, N. Y. (*Special*).—The Valley Opera company had a most auspicious opening June 21 with "The Red Widow," before a packed house, in spite of the fact that Ringling's Circus was in town. All the cast were given a good welcome. Flowers in profusion were presented to Miss Campbell and Miss Ludlow. Robinson Newbold, the new comedian, won instant popularity in his impersonation of Cicero Hamilton Butts. Miss Georgia Campbell in the lead and Miss Lillian Ludlow in a juvenile part renewed their last year's popularity. Judging by the excellence of this opening performance, the Valley Opera promises to become a popular institution with Syracusans during the Summer. Other members of the cast include Dixie Blair, Eddie Morris, Fred Emerson, Melville Anderson, George Bogues, Ada Rippel, Helen Rover. "The Firefly" week June 28.

The Empire Players presented "Brown's in Town week June 21. Henry Gsell as Dick Preston was excellent and Jerome Vitta was good in character sketch. Stuart Fox and Francis McGrath did capable work. "Caught With the Goods," week June 28.

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B. F. KEITH'S BRONX STOCK COMPANY.
(Bronx Theater, New York City.)

From Left to Right: Back Row—Mr. Healey, Mr. Williams, Mr. Zubilier, Mr. Flynn, Mr. McEvitt, Mr. Windender, Mr. Vogt.
Third Row—David Hewitt, Luella Morey, Albert Gebhardt, Master Porter, Walter Marshall.
Second Row—Rowden Hall, Julie Herne.
First Row—Fred House, May Corcoran, Caroline Morrison, R. G. Edwards. The Director, Margaret Fielding, Katherine Black.

HARRY BEWLEY,
Comedian, Hyperion Players, New Haven, Conn.

Very few character men are better or more favorably known than Harry Clay Bewley, comedian of the Hyperion Stock, New Haven, who has been associated with the Poli Players at New Haven, Conn., for four seasons. Philadelphia is his home and it was there that he made his first stage appearance in "The Wealthy Man's Crime." For two seasons he played with the Sautelle Dramatic company in the East, with Katherine Rober in repertoire, and has appeared in several musical pieces, including "The Three Twins," "The Beauty Doctor," "Sis Hopkins," and "A Trip to Egypt." Previous to his coming to New Haven, Mr. Bewley has played successful stock engagements with the Majestic Stock company in Washington, D. C.; the Imperial company, St. Louis; Academy of Music Stock, New York city; the George Arvine Players in Philadelphia, and the Lonergan-Snow company, Memphis, Tenn. Prior to his coming to New Haven April 6, 1914, he played comedy roles in stock at Fall River, Mass. Mr. Bewley is a comedian of unusual ability.

CALBURN COMPANY, BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—"The Firefly," Madame Trentini's great musical success, opened week June 14 at the Lyric Theater, the Calburn Musical Comedy company presenting the piece as its fourth offering in Bridgeport. It seemed to be the popular sentiment that the play excelled anything that has been seen at the Lyric this season. The production, for which Alonzo Price, the stage director, and Ross Mobley, musical director, must be given the credit, compared with that of any Broadway production seen here. Miss Florence Mackie, in the title-role, carries off most of the honors in this week's play. Miss Mackie's beautiful voice was heard to its best advantage in the solo numbers and when dressed as Tony Colombo she was adorable. "Jack Travers" is impersonated by Arthur Buckly in a way that is fast making this young man unusually popular. Nell McClune captivated as Geraldine Vandare, and Miss Laura Millard was, as usual, most effective in a congenial role. Billy Lynn repeated his success of last week in the role of Pietro, and Jack Kearney as Jenkins supplied the comedy, which he put over in great shape. Charles Martin surprised the audience with his splendid bass voice, which he used to advantage in the role of Herr Franz.

"Alma, Where Do You Live?" at the Lyric week June 23 and the Calburn company certainly gave a finished production. Arthur Buckly as Pierre Le Peach was exceptionally good. Florence Mackie as Alma was more than pleasing. Jack Kearney as Theobold Martin kept the audience in an ecstacy of mirth, while Laura Millard as Mrs. Martin took care of her part admirably. Nell McClune made much of the small part of Louise, and in her song numbers was positively captivating. Billy Lynn as Gaston Duval was capital. Alonzo Price, director of the Calburn's, made his first appearance in the role of Count Bolivario. His characterization of the part is ably portrayed. Harry Luck was good as the detective and John Rowe took care of his part in his usual good manner. "The Gingerbread Man" week June 28.

The Burr-Lynner Players, a dramatic stock company, began a season's engagement at the Park Theater June 14. The attraction was "The Spice of Life," written by David Free. This was the first production of the play. ALLEN P. WELL.

EMPIRE PLAYERS, NEWPORT

NEWPORT, R. I. (*Special*).—Rose Mary King and the Empire Players presented "The Deep Purple" at the Opera House June 14-19, with Miss King as Kate Falion. Miss King was exceptionally good and gave a very strong performance of the part. Miss King has become very popular in Newport. Julian Noa, the new leading man, made his first appearance with the company June 14 in the part of William Lake, and made an excellent impression. Edwin Dudley as George Bruce and William Belford as Harry Leland were good. May Davenport, Laura Tintle, Fred W. Sutton, Frank Kenmore, Richard Ross, Jeanette Cass, Edith Winchester, and Jack W. Lewis completed the cast. The play was well staged and a good performance to large attendance. "Help Wanted" week June 21-26, with Rose Mary King and Julian Noa in leading roles; fine performance and production. Edwin Dudley, May Davenport, and William Belford made strong hits; excellent stage settings. The Opera House is under the direction of J. Fred Miller, late of the Wright Huntington company, while Sol Bravnig has charge of the company. Good outlook for the season. Sheedy's Freebody Park Theater, under the management of Charles E. Cook, of Fall River, Mass., opened for the Summer June 28. W. F. GEE.

"UNCLE TOM'S" IN HARTFORD

HARTFORD, CONN. (*Special*).—"Uncle Tom's Cabin" was presented by the Poli Players for week June 21. John Ellis took the role of Uncle Tom. Harry Hollingsworth was George Harris, Marguerite Skirvin played the part of Eliza, and Benedict McQuarrie was a most notable hatable Legree. Welba Lestina, Ada Dalton, Eugene Desmond, the new juvenile man, and others in the cast did excellent work. A large share of the credit belongs to Forrest Seabury, who portrayed the part of Marks, and to his tiny daughter Ines, who was a most charming little Eva. The audiences were large and very well satisfied.

"The Coming of the Law," taken from the well-known book by Charles A. Seltzer, will be produced by the Poli Players for the first time on any stage within a short time. The novel has been dramatized by Harry Hollingsworth, the talented leading man, and there is every reason for believing that the play will prove a success. Mr. Hollingsworth has steadily increased in popularity since coming to Hartford and his many friends will hear of his latest achievement with genuine pleasure. Incidentally it may be mentioned that Mr. Hollingsworth is only twenty-six years of age and possesses a pleasing personality. SEYMOUR WEMYSS SMITH.

PREMIERE BY FORSBERG COMPANY

NEWARK, N. J. (*Special*).—The Forsberg Players presented June 21-26 "Mam'selle" at the Orpheum to delighted audiences. Ottola Nesmith scored heavily in the title-role both for her acting and dancing. Grant Ervin, who was engaged especially for the week, received a most hearty reception. Others in the cast were Charles Dingle, Orris Holland, Edwin Van Sloan, Stuart Beebe, Chester Clute, Sidney Barclay, Ethel Clifton, Gertrude Gray, and "Gaby" Ross. The Forsbergs presented for the first time on any stage June 28 "For Value Received," written by Miss Ethel Clifton, now leading lady for this company. The cast included Miss Clifton, Charles Dingle, Ottola Nesmith, Edward Van Sloan, Orris Holland, and Stuart Beebe. This week closes the Forsberg season. GEORGE B. APPLEGATE.

FISHER PLAYERS, ST. PAUL

ST. PAUL, MINN. (*Special*).—"The Divorce Question" was put on by the Fisher Players at the Shubert, June 20-26. Frederick Van Rensselaer, with an Abbe Busoni make-up, delivered the long speeches of Father Jerome, with telling effect. Frank M. Thomas contributed a clever character bit as Dopie Doe, while Pete Raymond furnished the most of the humor of the play as Patrick Skelly. Irene Summerly played Mamie; Mollie Fisher was Catherine Spalding; Erin Lacy, Mrs. Manners; Wm. H. Forrestelle, Harry Lockwood; Harry La Cour, Harold Kicklebush. "The Girl of the Golden West" June 27-July 3. "The Littlest Rebel," July 4-10.

There is a new leading lady at the Shubert Theater in this city, who sheds real tears in her emotional scenes. Her name has not been divulged as yet, but she weighs just seven pounds, and belongs to Frank Priest, the most progressive of Twin City theatrical managers. JOSEPH J. PFISTER.

BARROW-HOWARD, LINCOLN

LINCOLN, NEB. (*Special*).—The Barrow-Howard Players continue to do record-breaking business at the Oliver. Lotus Robb in the leading roles is proving to be the most popular leading lady that has ever played in stock at this house. "Mrs. Wiggs of the Cabbage Patch" was the attraction week June 21. "The Man Who Stood Still" week June 28, and "The Littlest Rebel" underlined. VICTOR E. FRIEND.

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RICHMOND, VA.

RICHMOND, VA. (*Special*).—Manager Charles W. Rex gave Richmond about the very best bill at the Lyric Theater week June 21, and the house was filled every afternoon and night. Some of the attractions were: Long Tack Sam and his Troupe of Eleven Chinese perform every sort of juggling feat with ease, also singing and comedy. McRae and Clegg, a man and a woman, present in a cycling act filled with real novelties and one of the best openers of the season. Wilbur Held is a fairly good monologist and singer. Leonard and Whitney, a man and a woman, are also amusing with their sketch. Diero, the accordionist, who has been heard here before, always pleases.

The Colonial Theater, under the able management of Mr. A. Bernstein, and the Strand Theater, with Mr. Shields as manager, are doing a record-breaking business with the best photoplays.

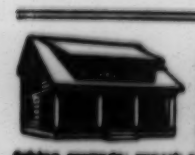
NEAL AND MCCONNELL.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*). — "The Suffragette Girls," a musical tabloid, proved an attractive offering at the Family June 21-26. Clyde Fitch's pleasing play, "Her Own Way," the offering of the Regent for the first half of the week, concluded on Wednesday, June 23. "The Spendthrift," with Irene Fenwick in the principal part, June 24-26.

Real circus showers did not stop crowd from going to Ringling Brothers to all every seat in big top at two performances June 22. The parade, late in the forenoon, was seen by thousands who lined the streets along the line of March, and it had its amusing side.

BOB " HOGAN.



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PHILADELPHIA

Stage Society, Organized on Plan of Washington Square Players, Lease the Little Theater

PHILADELPHIA, PA., June 29 (*Special*).—Encouraged by the success of the Washington Square players of New York City, a similar organization has been formed in Philadelphia to be known as The Stage Society of Philadelphia and a lease on The Little Theater for the season of 1915-16 has just been made. A very enthusiastic meeting of the organizers was held last week, officers elected and plans for the coming season definitely formed. Public performances will be given every Friday and Saturday night with all seats at fifty cents. Everything connected with the organization will be done by the members. Well-known artists and art-students from the Academy of Fine Arts have volunteered to paint the scenery, others will act as ushers, scene shifters, wardrobe mistresses, costume makers, etc. The active membership which is to be limited to 50 will give the performances.

Just what the policy of the house will be has not been quite definitely settled although it is expected to be along the same lines as the Washington Square Players. A play-reading committee will be formed, who will pass on all plays produced. Mrs. Beulah R. Jay, the owner of the Little Theater, and its originator and director during its three years of existence, has actively identified herself with this new project, and besides acting as treasurer of the Stage Society, will also serve on the Play-Reading Committee. The president of the society is Maurice J. Speiser assistant district attorney, and one who has been a staunch supporter of the Little Theater since its inception. The other officers are also those prominently identified with the city's cultural activities. Benjamin F. Glazer, a Harvard honor man and editorial writer for the Philadelphia *Press*, is vice-president, and the Board of Governors includes Leopold Seyfert, the distinguished portrait painter; William Yarrow, the illustrator; Kennett McGowan and Harry Wilkins, two well-known newspapermen; Henry G. Fox, one of the organizers and supporters of the Plays and Players' Club, and Miss Florence Bernstein, who has staged and directed most of the fancy dress balls given by the art students, as well as designed the costumes.

While some of the active men connected with this movement for an as intimate theater have rather radical ideas, it is the general plan to give plays with "pep," and an effort will be made to stage more comedies, romances, and farces than serious dramas. For the opening night, it is planned to give some Continental plays of a neutral type—one from the Danish, another from the German, the third from the French, and the fourth either by an American or English playwright. J. SOLIS-COHEN, JR.

WASHINGTON

"We Are Seven," by Stock, "The Blue Bird," Photoplays and Others

WASHINGTON, D. C., June 29 (*Special*).—The Poli Players added another success during the past week to their year's big credit in the presentation of "We Are Seven," seen here under the Poli direction for the first time. Maud Gilbert had the role of the heroine, the imaginative "Diantha." Albert Roscoe, the well-liked leading man as Peter Avery, athletic young collegian and practical joker, proved a character perfectly clothed. John M. Kline, Russell Fillmore, Louis Haines, Arthur Leslie, Gavin Harris, Robert Lowe, Teresa Dale, and Helen Tracy won praiseworthy recognition. Maeterlinck's "The Blue Bird" is current week's production.

Manager Rollins, of Keith's Washington house, has just returned from the New York home booking office with a big list of attractive vaudeville acts for the remainder of the Summer. The announcement has been made that Keith's is to stay open as long as the public will come. The past fortnight was a severe test, and Keith's, with its superb cooling arrangement, gave defiance to outside thermometrical readings, and audiences of large numbers were in continual attendance. The current week's programme presents Grace La Rue, Clifton Webb, and Gloria Goodwin, with the assistance of the Balalaika Russian Orchestra, heard here at the Columbia Theater during the Winter; Leo Carrello, Cathiren and Capitola, Lyton and company in "Neighbors," Mullen and Coogan, Walter Le Roy, Robbie Gordone, and Valentine and Bell.

The Columbia, featuring the "Famous Players" photoplays, is a very attractive center from noon to 10.30 P. M. daily. The Frances Hodgson Burnett novel of the London underworld, "The Dawn of a To-Morrow," picturing Mary Pickford as "Glad," drew a very big weekly attendance.

Commencing Sunday, June 27, and continuing for the first half of the week, "The Pretty Sister of Jose," presents Marguerite Clarke in the Maude Adams's role, and for the last half of the week John Barrymore will be seen in "The Dictator."

"The White Sister," displaying Viola Allen in her renowned successful stellar role, was the Strand's" big photo drawing card the past week.

L. Stoddard Taylor, resident manager of the Belasco, this city, is making a between the season tour of the country and Canada with the Kinemacolor pictures of the European armies.

JOHN T. WARDE.

BOSTON

Craig Players, Lonergan Players, Star-Stock Idea, "Pollyanna," Lexington Peace Pageant

BOSTON, June 29 (*Special*).—Few months go by without Eleanor Gordon coming to Boston in some connection or other. Within the present season she has appeared at the Hollis and the Shubert in regular plays, and at Keith's in vaudeville. Now she is to join the Craig Players at the Castle Square, opening July 5 in "Shenandoah," which has not been done hereabouts in some time. Miss Gordon will take the place in the leads of Doris Olsson, who for six weeks or so has been doing excellent work at the Castle. Miss Olsson, I am told, is contemplating a vaudeville tour.

This week was to have been given over at the Majestic to a starless production by the Lonergan Players of "The Woman." Edmund Breese, who led the company last week in "The Spendthrift," has, however, rearranged his plans, and remains this week in "The Master Mind." The star-stock idea has caught on even better this year than it did a year ago. So far as anyone knows, the two stock houses will continue their merry competition until the inevitable hot weather drives everyone to the beaches.

The Meistersingers will soon begin their regular Summer engagement at Keith's. This time they will appear in a spectacular production called "The Flag Station."

Patricia Collinge, who supported Douglas Fairbanks last week at Keith's, has been selected for the same part in the forthcoming production of "Pollyanna."

On July 4 a special excursion train from Portland will bring a large delegation of Maine State folks to see "The Birth of a Nation," which is still going strong at the Tremont.

It is announced that the Lexington Peace Pageant, which was given three highly successful performances last week near the old battle ground, will be made a decennial affair.

FOREST IZARD.

FALL RIVER

FALL RIVER, MASS. (*Special*).—At the Savoy, June 17-19, "The Habersham Girl," with Harrington Reymonds, Teddy Dupont, and a company of nine people; Ed. and Dot Hayes, Rosie Leonard, Senator and Smith, the Concert Singer. The season of vaudeville closed June 19. The theater remained closed until June 24, when it reopened for the Summer with feature pictures. The season just ended has been the most successful in the history of the Savoy.

Bijou: June 17-19: Blair Gilbert and her Girls, Ogden Ford, Paul Pitchlan, Ben Smith, Brown and Jackson, and feature pictures, to excellent attendance. Good attendance and attractions of feature photoplays at the Palace.

Lincoln Park Theater opened June 23 for the Summer season. Harland Briggs, late of the Malley-Denison company, was in town June 18. Mr. Briggs has written a new play that may be presented by the Watson Players. Carolyn Elberta.

W. F. GEE.

HARTFORD A PLAY CENTER

HARTFORD, CONN. (*Special*).—Parson's Theater will open in September. The present population of Hartford is 136,000. Over 26,000 persons attend the local theaters each day, and on Saturdays this number is doubled. At one local vaudeville house the average Saturday attendance is 7,500. There are seventeen theaters in the city and sixteen public parks. Parson's Theater has seen the first performance of more productions than any other theater in America. The local Poli Stock company is equal to any.

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CINCINNATI

CINCINNATI (*Special*). — Summer vaudeville and the movies are the only things to interest the amusement-seeking public of this city, aside from the outdoor attractions in the parks. Cincinnati needs and wants a Summer stock company. Will some manager please note? The cold weather we have had for this time of the year would have filled any downtown house, playing a first-class stock, and this is especially so since there are no stocks here in the Winter season.

The bill at Keith's for week June 28 consisted of J. C. Mack and Helen Dixon, McManus and Don Carlos, Graham and Randall, Kyio Maids, and Libby and Barton. Big houses continue, and three times a day.

The bill at the Chester Park Theater for the week comprised Parfrey, Barton and Brown, one of the best Summer acts ever seen in this city; Kathleen Kie-Wah-Ya, Indian harpist; the Milmars, McCarthy and Sternard, and Donita.

The weather is at last doing its best to settle down into a summer condition, and consequently business at the parks has picked up considerably, Coney Island, Chester, the Lagoon, and the Zoo Gardens all enjoying better attendance. Ferralo and his band close a two weeks' engagement at the Zoo June 26.

One of the most interesting events of the Summer season took place at the Grand during the showing of the film, "The Devil's Daughter," a screen arrangement of "La Giaconda," featuring Theda Barra and Paul Doucet. This was made especially interesting on account of the fact that Mr. Paul Doucet, a great stock favorite here, was in town visiting friends during the showing of the film, and he appeared personally at the Grand in connection with the picture, making an address. Mr. Doucet was also seen in Cincinnati at the last appearance here of Henrietta Crossman, playing opposite her in "Tongues of Men." On account of his many friends here and his interesting appearance in connection with the film, the Grand enjoyed the best attendance it has had since the closing of the regular season, when it was given over to feature pictures. Miss Theda Barra is also a Cincinnati product, being well known in a large circle of the city's society as Miss Theodosia Goodman. "The Devil's Daughter" was seen here for six days, beginning June 25.

For the week June 20 the Strand showed "The Dictator," with John Barrymore, and "Wild Olive," with Myrtle Stedman, the first and last halves of the week. The Lyric for the week had "Pipe Feathers" for the first half, featuring Janet Beecher, supported by David Powell and Henry Gsell, making a very strong film cast, and "The Moonstone" the last half, starring Blaine Hammerstein and Eugene O'Brien. All the latest feature film releases are seen each week in the many picture houses throughout the city. The houses showing this class of film attractions are doing better business at 10 cents than the nickel shows, which show only one-reel releases. JOHN REDHEAD FROOME, Jr.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Elsie Ferguson in the star role of "Outcast," opened at the Columbia June 21, and scored to a large audience. The Alcazar had the picture, "Clansman," week ending June 26.

Al. Jolson was the star in "Dancing Around," which opened at the Cort June 21 to a full house. Others in the cast: Frank Carter, Kitty Doner, Harry Clarke, May Robson, Fred Leslie, Eileen Molyneux, Ray Bowdoin, Marie Fox, and Harry Wardell. The Orpheum has a big bill, including the mind-reading act of Mercedes and Nile, Stanton, Panzer Duo, Kremka Brothers, Cameron and Gaylord, Newhoff and Phelps, and the holdovers.

The Empress gave us "Dairy Maids," Foley and Latore, Dr. Martin Somers and William Gill, Eddy and Jack Smith, Maestro, the Belgian Soldier, did a juggling act; Jenkins and Covert, Ines Scherfeld, Baron Lichter, Mason, Wilbur, and Jordan and Raymond Tiel. Pantages offered Balboa, the newest ballroom dance; Stuart, the male Patti; Jules Held and his School Boys, Harry Antrim and Betsy Vale, Six Fultons, Carletta, Florence Rayfield, and Grundy and Lasse.

The Wigwam staged "The Barrier," with the Del S. Lawrence company. The Hippodrome had a road show with a great number and good vaudeville turns. This house has made money from its start. A. T. BARNETT.

CALIFORNIA

SAN DIEGO, CAL. (*Special*).—For week June 14, the Savoy gave one of the best vaudeville bills seen in San Diego in some time. Maude Leone and company in "Inside Stuff," Jane Harber and Joe Jackson, and "The Garden of Allah," with several other first-class acts, and a movie play of the San Diego Exposition completed a very fine bill; in fact all papers say it is the best the house has offered for some time. Business was, of course, above the average. Manager Scott Palmer, of the Savoy, has had a large dirigible balloon made to be used as an advertising medium. It will soar over the theater during the day, and at night a searchlight from the Pantages house will play on the air craft.

"The Clansman," at the Empress, and "The Nigger," at the Superba, were the most pretentious photoplays seen here week June 14. All of the picture houses are doing fine business. Tent City was formerly opened June 12, and large crowds have been in evidence. Frank Palma and his band are pleasing the patrons of this popular resort. Miss Angela May is the soloist.

Willard Hutchinson is here for the Summer at his country home, Rockwood Inn. He is developing into quite a farmer, and seems to enjoy the work. On recent trip to the city he bought one hundred young ducks, and so, of course, it is expected that he will not be able to spend as much time away from home as he has done in the past. When the ducks grow up they will make fine Christmas presents, marked "From Hutchinson's Ranch."

"Such a Little Queen" was given in a splendid manner by the Brissac Players at the Spreckels Theater week June 14. As Ann Victoria, Miss Brissac did her usual clever work. Ferdinand Munier as Baron Coco, and Jack Brice as Stephen, were both effective. Others of the cast were seen to advantage.

The sixty-one beauties sent to California by the Universal Film Company, were entertained in San Diego June 16-17, and all of the ladies were delighted. We have some fair ladies in San Diego, but it is seldom that any city ever has had a chance to view so many pretty girls at once. MAUDE OR HEAD CHAPMAN.

OAKLAND (*Special*).—Henry W. Savage offered his latest triumph, "Bari," June 13-19 at the Macdonough with an exceptionally good cast headed by Mimi Hajos. Orpheum: Fine bill, June 13-19, to increased attendance. Franklyn Underwood and Frances Sloanon, Oakland's favorites, presented Ethel Barrymore's romantic sketch, "Drifted Apart." Nat Wills was a great headliner. Hoey and Lee (or Lewis) produced. Balance of programme: Hanna, Wilbur and Jordan, Kremka Brothers, Miller Schuyler, and "The Glory of the Exposition" Pantages: Bill headed by Cora Youngblood Carson and Oaklahoma Bob Albright, the male Melba. Hippodrome: Continuous performance, capacity of house over three thousand; packed at every performance. Columbia: Dillon and King in an up-to-date musical farce, "The Hit of the Season," June 13-19. A scream from start to finish. Attendance very satisfactory. Idora Park: Opening of comic opera season June 13, to great attendance. Initial performance, the sparkling musical comedy, "They're Off." Well-balanced company, comprising Teddy McNamara, Clarence Lorleton, Carrick Major, Lilyan Mayon, Fred Heins, and Jos. Van Tine. Oakland: Miss Rose, featuring Valli Valli in "The Hindu Maid," and John Mason in "Jim the Penman." Seats all covered. Franklin: William S. Hart in "The Darkening Trail," capacity business.

Madame Schumann-Heink gave a concert in the Municipal Auditorium June 17. She was greeted by an immense throng, and her singing was thoroughly enjoyed at all times. She was accompanied by Signor Antonio De Grassi, who delighted the audience with a Saint-Saens number, with a Kreisler encore. Dillon and King, owners and managers of the Columbia, called for the announcement that they will close for a few weeks. They will reopen at the Republic, San Francisco, with their late successes in musical comedy. The house will be under the supervision of Harris and Ackerman, of the Hippodrome theaters. LOUIS SCHNEELINE.

JERSEY CITY, N. J.

JERSEY CITY (*Special*).—The European War Pictures (*New York Sun*) drew large audiences to the Majestic Theater June 21-26, and gave the best of satisfaction. The pictures are shown for the benefit of the Jersey Journal Fresh Air Fund.

The Orpheum Theater is drawing crowded house at every performance with good moving pictures.

Keith's Theater offered fine bill June 21-23, to very good business. Maurice Wood and her clever company present a good revue; her imitations are fine, especially the one of Eva Tanguay, Marie Kline, "the Thanhouser Kid," has a dainty little playlet, and appears to good advantage. The United Comedy Four is a rattling good quartette of singers. Johnny O'Connor and company do a pleasing stanley and talking act. Harry Girard and company, Mullen and Coogan, Walter V. Milton and company, June 24-26.

"Faust" was capitally presented at Palisades Park by the Avitabile-Martelli English Opera company, June 21-27, to good patronage. Aimee Robinson as Marguerite is a fine vocalist, soprano, and Lois De Vere as Siebel was excellent. Gilbert Wilson as Mephistopheles was well assisted by a competent chorus and orchestra. Josephine Power, alternated the role of Marguerite, with Miss [illegible] during the run of the opera.

The Charley Chapli contests at Keith's are big drawing attractions, as standing room is at a premium. It is not necessary to make-up like Chaplin to enter the contest, as any one who thinks he has Chaplin feet can enter. The audience is the judge; three prizes are awarded once a week. WALTER C. HARRIS.

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DATES AHEAD

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DRAMATIC

ADAMS, Maude (Chas. Frohman): Westminster, B. C., 30, Vancouver July 1, Victoria 2, Tacoma, Wash., 3, Walla Walla 5, Spokane 6, Missoula, Mont., 7, Anaconda 8, Butte 9, Billings 10.

BURKE, Billie (Chas. Frohman): Santa Barbara, Cal., 30, San Luis Obispo July 1, Watsonville 2, Fresno 3, Salt Lake City 5, 6, Denver 8-10.

COBURN Players: Kirksville, Mo., 30, July 1, Columbia 2, 3, Madison, Wis., 5, 6, Terre Haute, Ind., 7, 8, Oxford, O., 9, 10, Bowling Green, Ky., 12, 13, Nashville, Tenn., 14, 15.

EVERYWOMAN (Henry W. Savage): Imbeming, Mich., 1, Escanaba 2, Marquette 3, Sault Ste. Marie 4, Sault Ste. Marie, Can., 5.

FERGUSON, Elsie (Chas. Frohman): 'Prisco June 21-July 3.

FULL House (H. H. Frazee): N.Y.C. May 10—indef.

GIRL, The (Chas. Frohman and David Belasco): Atlantic City, N. J., 28-July 3.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

MANN, Louis (Messrs. Shubert): N.Y.C. April 5—indef.

MYSTIC Shrine (Selwyn and Co.): Atlantic City, N. J., 8-10.

ON Trial (Cohan and Harris): N.Y.C. Oct. 19-July 3.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 4—indef.

TRAVELING STOCK

BRYANT, Billy: Carrollton, Ky., 28-July 3.

GEYER: Drumright, Okla., 28-July 3.

HILLMAN: Minneapolis, Kan., 28-July 3.

LEWIS: Dompban, Neb., 28-July 3.

PITMAN: Iowa Falls, Ia., 28-July 3.

TRAHERN, Al.: Huntington, L. I., 30, Patchogue July 1, Bayshore 2, Bayville 3, Riverhead 5, Greenport 6.

OPERA AND MUSIC

LADY 'n Red (Herndon Corporation): Chgo. May 17—indef.

MAID in America (Messrs. Shubert): Chgo. June 5—indef.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 20—indef.

NOBODY Home (F. Ray Comstock): N.Y.C. April 20—indef.

PASSING Show of 1915 (Messrs. Shubert): N.Y.C. May 25—indef.

SANTLEY, Joseph: Chgo. May 30—indef.

SARI (Henry W. Savage): Portland, Ore., June 27-30. Aberdeen, Wash., July 1, Tacoma 2, Everett 3, Seattle 4-7, North Yakima 8, Walla Walla 9, Spokane 10, 11, Wallace, Ida., 12, Missoula, Mont., 13, Anaconda 14.

ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): N.Y.C. June 21—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 14—indef.

RICHARD and Pringle (Holland and Filkins): Parso, N. D., 30.

CIRCUS

BARNES, Al. G.: Livingston, Mont., 30, Bozeman July 1, Allen 2, Great Falls 3.

BARNUM and Bailey: Aberdeen, S. D., 30, Huron July 1, Watertown 2, Willmar, Minn., 3.

101 RANCH Wild West: Geneva, N. Y., 30, Rome July 1, Schenectady 2.

RINGLING Brothers: Lima, O., 30, Adrian, Mich., July 1, Owosso 2, Caro 3.

MISCELLANEOUS

GAMBLE Concert Party: Faribault, Minn., 30, Fairmont July 2, Willmar 7, Huron 8, 9, 10, Pipestone, Minn., 2, Canton 14.

SOUSA'S Band: 'Prisco May 22-July 24.

LETTER LIST

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WOMEN

Acker, Bernice, Marion Abbott.
Barnett, Lena, Mary Bennett, Mrs. Clyde Bates, Nedra Bell, Clevenger, Beatrice, Eby, Lorez, Erna Evans, Mrs. Geo. Evans, Faust, Gilberta, Clare Freeman.
Hayes, Grace, Georgie Hays, Virginia Harned, Dorothy Hayes, Mrs. Frank Harvey, Rose de'ees.
King, Mabel, Hattie Kruger.
Lolley, Beatrice, Mrs. Eugenie Laird, Mrs. Lyton Loomis.
Molineaux, Constance, Louise Montague, Florence Morrison, Florence Morden, Owen, Margaret, Powers, True, Lillian Paige, Myerson, Helen, Stafford, Bess, Georgia Swan, Mrs. Wm. Shay, Margaret St. John.
Weinstein, Bessie, Helen Wallace, Margaret Wills, Nina Winters.

MEN

Barnard, Murray, N. Bonville, Geo. Brown, Frank Boohman.
Crosman, Forrest, Darbin, Billy, Joe Detrick, Chas. Drown.
Elliott, Wm., Jno. Barley, Felton, Walter, David Flake, Gunnis, Gordon, Geo. Gaston, Herbert, Frank, Henry Hall, Thos. Hayes, Lee Harvey, F. C. Holmes, Arthur Holloway, Arthur Hughes.
Kearsley, Jos., Eugene Keith, Henry Kolker, S. T. King.
Mullin, Jas., Chas. H. Montgomery, Jack McKenna.
Roberts, Lavelle, Arthur Ritchie, Percy Ripple, Julian Russell, Richard Richards.
Smith, Arthur, Orrin Shear, F. P. Sageron, Richard St. Vrain.
Thornton, Ward, David Torrence, Frederic Thompson, Bob Tyson.
Ward, C. C., Walter Woods, Geo. Wooldridge.

CLEVELAND, O.

CLEVELAND, O. (*Special*).—The Liberty has gone into a Summer programme of feature films, and week June 21 Mrs. Leslie Carter was shown in her former stage success, "The Heart of Maryland." Last half of week, "Stop, Thief." At the Duchess Theater week June 21, George McFarlane, last seen in this city as star in "The Midnight Girl," film plays. Mary Nash in "The Unbroken Road" and Mary Miles Minter in "Always in the Way."

Week June 21, the Knickerbocker had John Barrymore in the film play, "The Dictator," for the first half of the week, and Myrtle Stedman in "The Wild Olive" the last half.

At the Alhambra week June 21, Miss Pauline Frederick in the film version of "The Eternal City." The price was raised to 25 cents all over the house. The Miles and Priscilla still continue to show Summer vaudeville of the usual high class. Lorna Park: Vaudeville.

The pageant, "Hiawatha," is being given, under the city's direction, on the Upper Shaker Lakes, with seventy full-blooded Indians. Mr. Clinton B. Lloyd is the producer, and brings the play here for three weeks. The proceeds are to be used to buy fireworks for the city's Fourth of July celebration. An Indian Village is open to the public before the performances, which are given at 5.30 P. M. and 8.30 P. M.

B. E. MILBURN.

STATE OF WASHINGTON

ELLENSBURG, WASH. (*Special*).—The Italian Grand Opera company appeared at the Milnesburg in "Rigoletto" June 9, to a small but appreciative house. Hampton Jubilee Singers June 17.

MARY A. GRUPE.

SPOKANE, WASH. (*Special*).—Anna Pavlowa, the famous Russian dancer, packed the house evening June 15, and was given a remarkable ovation.

W. R. MCCOMB.

SEATTLE, WASH. (*Special*).—At the Metropolitan the attraction was Chauncey Olcott in "The Heart of Paddy Whack" June 13-19, which drew audiences averaging good business. Mr. Olcott received an ovation. In the cast were Jennie Lamont, Maud Hosford, Edith Lockett, Stephen Davis, Charles E. Verner, Fleming Ward, and others, who contributed to the enjoyment. At the Moore the Hampton Jubilee Singers June 13, 14. Pantages: Tom Linton and vaudeville. Empress: "Everybody" and vaudeville. Motion pictures at the Alhambra, Alaska, Clemmer, Colonial, Grand, Liberty, Melbourne, and Mission.

BENJAMIN F. MESSERVEY.

IOWA

WATERLOO, IA. (*Special*).—Mr. James Rachford, of Marshalltown, and Miss Lillian F. Dwinell were married Saturday, June 12. Mr. Rachford is manager of the Odeon Theater, at Marshalltown. They will be at home after Sept. 1. The Electric Park opened for season June 13. Mr. Herbert Parker is again manager. Mr. James Rachford treasurer and assistant manager. Mr. Fred Robinson main gate, Howard Wycoff tickets, R. E. Peterson chief of concessions. The Palace Theater closed for renovation and redecoration, reopened June 13. Business at the other theaters good.

H. D. HAPPA.

SHUBERT CLOSES IN NEW HAVEN

NEW HAVEN, CONN. (*Special*).—The first season at the new Shubert Theater was brought to a successful close June 26, with "The Blue Paradise," a most befitting finish to production for such an event. A detailed description of this piece appeared under this head in THE MIRROR last week, including a brief synopsis and other data. The piece opened June 17 for a three nights' engagement, and was greeted with capacity audiences at each performance. It is safe to say that this latest musical production is the best seen here this season. It will be seen in New York next Fall.

The dream of the founder of the Actors' Church Alliance seems destined to become an impressive reality. This was clearly demonstrated Sunday evening, June 20, at Christ Church, New Haven, Conn., where a congregation which packed the church to the doors, listened to an eloquent sermon by Rev. Walter Bentley, the National Secretary of the Alliance movement.

The Hyperion Players (the resident organization) attended in a body with their friends, and interest was added to the occasion because Mr. Carver, the leading man of the company, and an active worker for the Alliance, read the lessons. Mr. Carver has been honored by the church by being made a regular lay reader, having received his license from Right Rev. Dr. Brewster, Bishop of Connecticut. Mr. Carver will continue to read at Christ Church under the direction of the rector, Rev. William O. Baker. Thus is brought about one of the chief aims of the Alliance movement—a closer union between Church and stage, and the breaking down of the barriers of prejudice and misunderstanding, which for years have stood between Mother Church and her first offspring.

DANIEL WEBSTER DELAND, Jr.

"MARY ANN BUTTS IN"

NEWARK, N. J. (*Special*).—Maud Hall Macy, who several years ago was a very popular leading woman in a local stock company, presented at Proctor's Theater a playlet, entitled "Mary Ann Butts In," written by David Hamlin. She was cordially received. Word came from New York headquarters that Proctor's Park Place Theater will be closed indefinitely after this week because of the disturbance caused during the day by the work on the new trolley terminal building adjoining. Robert C. Stuart, the local manager, has received no confirmation of the report. If the intention is carried out, it is not known what the plans are for the future, or at least until the handsome new Proctor Theater building in Market Street is ready for occupancy.

GEORGE S. APPLEGATE.

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DADDY LONG-LEGS Management Henry Miller

MARY RYAN
in "ON TRIAL"
Management Cohan & Harris

HUGH CAMERON
In "A FULL HOUSE"
Management H. H. FRAZEE Longacre Theatre

ELIZABETH NELSON
In "A FULL HOUSE" Direction H. H. FRAZEE

CHARLES DARRAH
In "ON TRIAL"
Candler Theater Mgt. Cohan & Harris

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

The Castles Dance Back to Broadway—Tabloid of Gilbert and Sullivan

MISS VIOLET DALE,
Presenting a Repertoire of Vivid Imitations in the Varieties.

IT'S difficult to tell which was the more eminent histrionic event of the past week—the opening of the Ziegfeld Follies or the the re-appearance of Mr. and Mrs. Vernon Castle in vaudeville. The Castles, you know, paused in their meteoric career to invade the varieties for a single week.

The Vogue of the Castles

The dance craze is dead—but the popularity of the Castles goes on. They crowded the Palace and proved there that their vogue is quite undiminished. The Castles's specialty was very, re-e-ry informal, don't you know. Personal, chatty, yet smartly aloof—and all that sort of thing. Vernon came out to explain to the uninitiated the various evolutions, Irene flitted before our—er—fascinated gaze in a new gown and the two dashed away in a brand new dancing mazo. First they did the *perezaz*, with Irene in picturesque Russian garb of red and gold; then the waltz canter, which Vernon admitted "wasn't hot'bly effective on the stage"; the fox trot, where Vernon again confided that "trot steps that feel nice don't show up well, if you know what I mean"; and finally a giddy waltz. Incidentally, Vernon contributed his specialty in which he plays the tango drums and traps and juggles drum sticks in lively fashion.

Of course, the Castles dance gracefully. They're our supreme ballroom artists, possessing distinction, intelligence, delicacy of the dance, and what is termed in the varieties—class. Irene Castle, who can create a coiffure earthquake without an effort, is dainty enough to be a modernized Watteau shepherdess. She's a pastel painted to syncopated time.

The Imitators Are Returning

The vaudeville imitator is returning to favor. Remember the avalanche of mimics some years ago? Possibly they're coming back. Belle Blanche, for instance, proved to be the artiste of the Palace bill. She contributed a half dozen imitations, suggesting the voice of Calve, the twang and sincere humor of Irene Franklin and the vocal mannerisms of other artists with decided mimic skill. She concluded with a glimpse of George Monroe, Sam Bernard, Laurette Taylor, James T. Powers, Ethel Barrymore, Frank Tinney and Ralph Herts at a ball game—only Miss Blanche was all seven. A Trentini aria from "Naughty Marietta" came as an encore. Miss Blanche has a natural voice of unusual timbre. It might easily have been a brilliant voice.

Condensing Gilbert and Sullivan

The Gilbert and Sullivan Revue proved to be a mingling of "Pinafore," "The Mikado," "The Pirates of Penzance" and "The Gondoliers." With a setting showing the deck and forward turret of a modern battleship, the action starts with the story of "Pinafore," absorbs part of "The Mikado" as the vessel is supposed to reach Japanese waters and ultimately includes the capture of "The Pirates of Penzance" off the coast of Cornwall. Cuts and changes were made in the libretto, indeed the characters of the operas co-mingle until the plot becomes as puzzling as a modern musical comedy theme. Ralph Rackstraw, the seaman hero of the *Pinafore*, talks with the Mikado, the Pirate King of the Pirates meets Sir Joseph Porter and the policemen of the Pirates appear on the *Pinafore* deck.

Personally, we believe it would have been far better to have kept the tabloid operas distinct. Just why the *Pinafore* became a modern dreadnaught isn't clear, either. Still, the revue is a distinctly ambitious effort in the right direction. In staging the revue and in handling the large chorus, the producers showed a commendable earnestness.

Lack of Voice and Diction

Undoubtedly better principles could have been selected. Albert Pellaton handled his lines as the Mikado commendably. His enunciation brought out some of the excellence of the Gilbertian lines and lyrics. But his diction was practically the only distinct enunciation in the cast. Vernon Dalhart's voice sounded well, with a decidedly agreeable tone at times, and Kathryn Irving sang her "Pirate" solo very well. However, if you want to realize the greatness of De Wolf Hopper in Gilbertian roles, see the tabloid revue.

Mack Donahue and Alice Marion Stewart were at the Palace in their two-act. Miss Stewart wears a queer garb—masculine trousers plus a feminine shirtwaist—while Donahue is a comedy eccentric dancer. They climb about the stage almost without pausing while they exchange remarks like this—

"Where were you going last night when I saw you going into a saloon?" asks Miss Stewart.

"I was going into a saloon," responds Donahue.

"Wished I'd seen you," she comments.

The turn is really very elemental. Excepting Donahue's grotesque dancing, it's rather a bore.

Antwerp Girls Play and Sing

The Misses St. Claire—billed as "the four Antwerp Girls" and Belgian refugees—introduced a little musical specialty, playing the harp, violin, guitar, and cello, besides presenting several vocal numbers. The 'cellist seems particularly able, while the harpist is effective, too. Their best number was the harp-cello interpretation of Gounod's Ave Maria. Just at present, the St. Claires lack a professional touch but they are entertaining.

The Monroni Brothers—dancers—start out along the usual lines, gliding out in evening clothes equipped with silk hats and canes. This is one of the conventions of vaudeville. Next, however, one of the brothers introduced a dancing imitation of that loose-trousered screen gentleman, Charlie Chaplin, while his partner did a brief feminine impersonation.

Madeleine Harrison, aided by a masculine dancer and a Balalaika orchestra of twelve, came to the Fifth Avenue Theater late in the week.

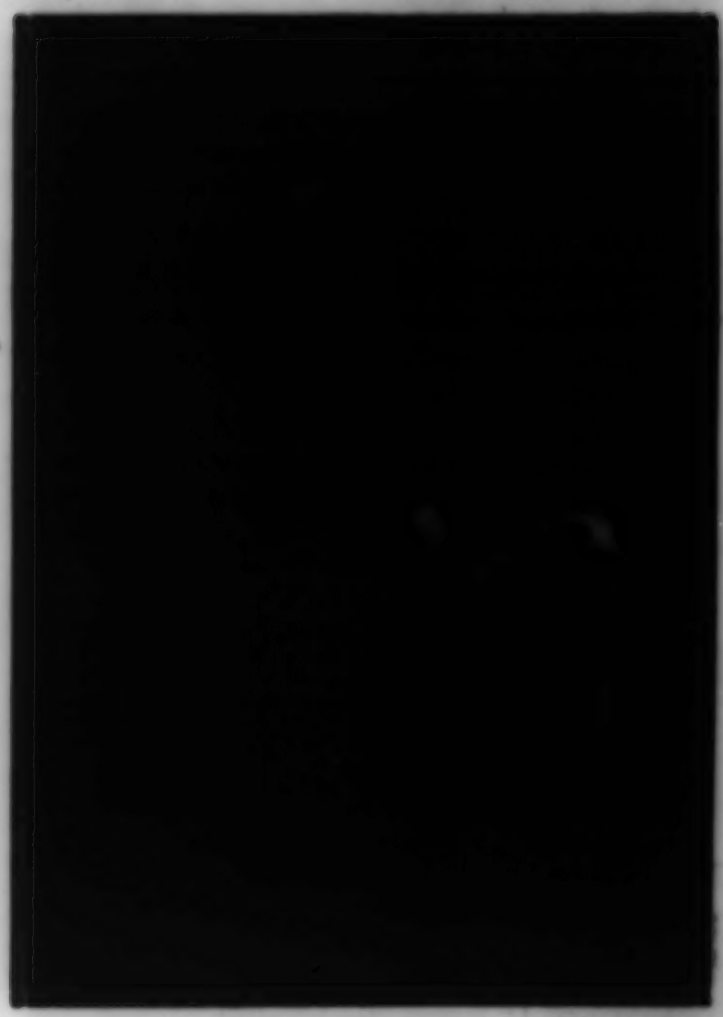
Miss Harrison interprets a series of dances, sometimes alone and again with her assistant. These ranged from the barefoot "classics" to a sort of Tipperary trot, the best of the repertoire. In fact, this is prettily done. During costume changes, the orchestra Balalaikas its way through several numbers.

Edna Luby Again

Edna Luby returned to prominence at the Fifth Avenue Theater in a series of six imitations, rather badly arranged for effectiveness. Miss Luby really has but slender mimic skill, catching the vocal intonation now and then. Her imitation of Nazimova as the peasant of "War Brides" isn't comparable to Violet Dale's photographic hit, her Beatrice Herford is miles from that brilliant woman's crisp and refreshing humor, and her duplicate of Nora Bayes doing "Hitchi Koo" makes that melody sound quite banal. Possibly it was Miss Bayes's art that made the Hawaiian melody so atmospheric.

We had our first glimpse of "The Seven Celestial Belles" at the Fifth Avenue, too. In white wigs and the silks and ruffles of Revolutionary days, the seven young women introduce a rather prettily staged musical turn—one that will get along quite well and

(Continued on page 16.)



Victor Georg-Hugo.
MISS GRACE LA RUE
Her Graceful Song Studies Have Been Interesting Features of the Season.

Davis, Portland, Ore.
MISS MARTHA RUSSELL,
Appearing in a Novelty Offering with Patrick Calhoun.

THE WEEK IN REVIEW

(*Continued from page 15*)

that would be a feature in the junior varieties. One of the "belles" vocalizes, three of them play violins, while the others handle the 'cello, piano and flute. They cling largely to the simpler and better known "classics," with bits of the old ballads to finish.

Bessie De Voie and Bert Livingston present a dance melange at the Avenue. They are pretty late in the dance game, and there is nothing really new in their Spanish number or the hunting gallop. They've all been done before. Still, Miss De Voie is attractive.

MARRIAGE OF A. L. ROBERTSON

A. L. Robertson, private secretary to Mr. E. F. Albee, and Miss A. M. Robertson, of Flushing, were married on Monday, June 21. The bride is the daughter of H. W. Robertson, the assistant actuary of the Equitable Life Insurance Company. The bride's sister, Gertrude Robertson, was bridesmaid and George T. Meech was best man.

Mr. and Mrs. Robertson spent their honeymoon in Atlantic City.

ACTOR'S SON KILLED IN BATTLE

Harrison Brockbank has been informed of the death of his son, Sigfried Brockbank, in battle at La Bassee, France.

Mr. Brockbank, who was but twenty-one years of age, had been with the colors since the opening of the war. He was attached to Company A of the Seventh Middlesex Regiment. Death came in the trenches during an artillery duel last week, and was due to the explosion of a high power shell.

Harrison Brockbank has received the condolences of the officers and men of the Middlesex Regiment, who held the young man in high regard. He was buried in a small military cemetery near the firing line.

CHICAGO VAUDEVILLE

CHICAGO (*Special*).—Emma Carus made her first appearance at the Majestic with her new dancing partner, Noel Fabenstock. Joe Howard and Mabel McCane were features. Violet Dale scored in her imitations, getting over strongly with her Nazimova hit. Lucy Gillette juggled her way into favor, and George Damerel presented "Ordered Home."

THE BROOKLYN BILLS

The Prospect last week had Miss Blanche Walsh in "The Spoils of War" as a headliner. She became ill at the Thursday matinee and was replaced by Billy Arlington and company. Frederick V. Bowers and company were well received, as were Eva Shirley and Ryan and Tierney. Others on the bill were the Clairmont Brothers, La France and Bruce, Thurber and Madison, Cartmell and Harris, and Ward, Bell and Ward.

This week there is an all-Brooklyn bill, with Belle Blanche as the feature.

COMING HEADLINERS

Week of July 5—*Bushwick*, Brice and King, Clifton Webb and company; *Prospect*, Paul and Irene Sans; *New Brighton*, Cecil Lean and Cleo Mayfield, Hyams and McIntyre, Sam and Kitty Morton; *Henderson's*, Ward and Fitzgerald.

Week of July 12—*New Brighton*, Fritzi Scheff, Bell Family; *Henderson's*, Allan Dinehart and company; *Bushwick*, Martha Russell and Patrick Calhoun, Minnie Allen; *Prospect*, Wilton Sisters.

"SUMURUN" TO BE DONE IN VARIETIES BY GERTRUDE HOFFMANN

"Kismet" May Be Seen in Tabloid Form—Gabrielle Dorziat May Come Over in Playlet

BY WALTER J. KINGSLEY.

ONE of these fine days Mlle. Gabrielle Dorziat will be seen at the Palace and other Keith theaters in "The Way to Win," a sketch by Edward Knoblauch, which had its premiere a few weeks ago at the London Coliseum. Mlle. Dorziat came to this country last season as the leading woman for William Faversham in "The Hawk."

A coming Palace novelty from Europe will be *Tableaux de Guerre*, a series of which will represent great scenes of the war, symbolical incidents, and "Shakespeare's curious prophecy of the War."

If Blanche Ferries consents to visit the Keith houses, her vehicle will be "Always Tell Your Wife," and her leading man Reginald Owen.

Edith Taliaferro's sketch, "A Breath of Old Virginia," is to be done in London by Hilda Trevelyan and C. M. Lowne. Three other American sketches from the Keith houses will be produced in London by Walter Hast. They are "Hate," "The Stool Pigeon," and "The Mannikin."

Gertrude Hoffmann is hard at work upon her production of "Sumurun" for Keith vaudeville. She aims to make it the most artistic offering ever seen in the two-a-day, and has sent to Europe for one of Reinhardt's lieutenants to work with her upon the production. Miss Hoffmann is the picture of robust health, and is bubbling over with ambition and enthusiasm. She is easily the foremost show-woman of the period. Her instinct for effectiveness in the theater is infallible.

Speaking of "Sumurun" in vaudeville makes it necessary to mention that several scenes from "Kismet" will probably be seen in variety, and that big scenes from many successes of the last few years are being studied with a view to their vaudeville possibilities.

The late Elbert Hubbard planned a vaudeville tour for this season, as a feature of which would be his willingness to give advice from the platform offhand, a la Beatrice Fairfax. To any request for personal guidance from any of his audience he was to be pledged to give answer. Of course, there would have been enough comedy questions and replies planted to make the act a laughing riot; but the element of the unexpected would have given it tremendous interest.

One of the lesser agents spent $10 upon a cable to Winston Churchill, a few days ago, asking him to appear in vaudeville, after the war is over, in an illustrated talk upon the conflict. Winston did not reply.

Ed Wynne, one of vaudeville's finest, has again scored in "The Follies." Ina Claire, Bernard Granville, Bert Williams, Georgie White, and Carl Randall, all from vaudeville, also scored deeply. The sensation of "The Follies" was the Urban stage settings, and Ziegfeld deserves the heartfelt thanks of every American theatergoer for his alliance with the great artist who conceived them. Every scene in "The Follies" is a pictorial poem. The India setting is alone worth the price of a ticket.

Vaudeville will right soon follow the Urban lead.

Walter Pulitzer's faith in Herman Wasserman, the young Polish pianist, was justified at the Palace Monday, when his protege made his vaudeville debut with stunning success. Pulitzer discovered Wasserman, as a mere lad, on the East Side, who gave piano lessons for two bits an hour, and, whenever he had $5 saved up, would go to Josefy and get an hour's tuition for himself. Pulitzer, who has a keen flair for genius, financed Wasserman and sent him to Vienna to study under Gowdowsky in the Meisterschule, where he carried off all the honors. Paderewski predicts a prodigious career for Wasserman. The Pulitzers were in the Palace audience Monday, and almost wept with joy to see their protege so well received.

Walter Lawrence and Frances Cameron have staged a clever musical act that seems destined to be widely booked.

The Social Register could have been made up from Palace audiences during the Castles' week. Were it not for Sundays they would play at the Palace all Summer.

GOSSIP OF THE VAUDEVILLE WORLD; NEW PRODUCTIONS UNDER WAY

Adelaide and Hughes Leaving Varieties—Alan Brooks Writes Vehicle for George Damerel—Another Classic Dance Offering

Adelaide and Hughes have been signed by Ned Wayburn for his new revue, "Town Topics." Trixie Friganza will have a principal role, and other vaudevillians in the cast will be Flanagan and Edwards, Blossom Seeley, the Cameron Sisters, Bert Leslie, and Will Rogers.

Although the final contracts have not yet been signed, no doubt remains that Wayburn will control the Century Opera House next season. The incorporation papers of the new producing company, it is said, have delayed matters.

Alan Brooks has furnished George Damerel with his vehicle for next season.

Mr. Brooks calls the sketch "A King for a Queen." It is a pretentious offering, being in three scenes and requiring a cast of nine players.

Another pretentious dancing offering is in preparation. Mlle. Swierska and M. Oukaronskai, who appeared with Pavlowa, are to present an elaborate classic dance specialty.

Mlle. Swierska and M. Oukaronskai will be assisted by seven dancers and a special orchestra.

Allan Dinehart will continue in Everett S. Ruskay's sketch, "The Meanest Man in the World," next season. He has bookings which will carry him for over a year. Mr. Ruskay's new playlet, "Cranberries," which Mr. Dinehart contemplated producing at the Fifth Avenue Theater last week, will be presented by another player.

"Le Cafe Futurist" is the title of a new dancing novelty soon to be presented in the varieties by Gene Hodgkins, Mlle. Destrees and company. A Futurist stage setting—a Poiret cafe of bold coloring—is used, while a Cubist orchestra will play on wierd instruments.

Mr. Hodgkins had recently been dancing in vaudeville with his wife (Irene Hammond). Mrs. Hodgkins recently received a cablegram from London, stating that her father had been killed in action at Ypres. She immediately sailed for England. On arriving, Mrs. Hodgkins learned that her father, although seriously wounded, was alive and would be sent home to convalesce. Consequently, Mrs. Hodgkins, in order to be near her father, accepted an engagement in the revue at the London Hippodrome. Mrs. Hodgkins is appearing in the role suddenly vacated by Shirley Kellogg.

Pending her return, Mr. Hodgkins wrote the present Futurist scene. Mlle. Destrees is a Parisienne artiste who has appeared at the Folies Bergere, Paris. She is to appear next season in a Charles Dillingham production.

"Le Cafe Futurist" was to have opened at the New Brighton Theater this week, but a change in the bill was made at the last moment.

Belle Baker is the headliner at the Royal for both halves of the present week. She is playing two performances daily.

George B. Reno died on Tuesday, June 22, in Grand Rapids, where he was appearing in his act, "The Night Army." The funeral was held on Friday from St. Andrew's Church in Grand Rapids. Mr. Reno had been ill but two weeks.

Mr. Reno appeared with several circuses before beginning his stage work. He was a member of the old team of Reno and Richards in the early variety days and has been offering "The Night Army" for a number of years in vaudeville. Mr. Reno married Bessie Weith about fifteen years ago.

Gould and Haredon, New York.
MISS EVA SHIRLEY,
Now in Vaudeville.

William Courtleigh is appearing at the Palace this week in a new sketch, "The Man Higher Up," by William C. De Mille. De Witt C. Jennings, who was the custom house inspector in "Under Cover," is appearing with Mr. Courtleigh.

Distinction Note—Walter J. Kingsley has acquired a pair of learned looking spectacles.

Lieutenant Percy Richards, to be known as "the man in white," will, it is expected, appear at the Palace next week. Attired entirely in white, Richards has attracted considerable attention walking about Broadway during the past few weeks.

Lieutenant Richards is Swedish and an operatic basso. He made his New York debut some time ago at a Swedish concert in Carnegie Hall. He has appeared in opera and concert in Italy and Sweden.

The Four Antwerp Girls, who appeared at the Palace last week, have been routed by Edward S. Keller. They open at Keith's in Philadelphia on July 12.

Marie Bishop, in private life Mrs. Chic Sale, will return to vaudeville early next season. Miss Bishop, offering her violin specialty, will appear on the same bills with her husband, each presenting a distinct act. An Orpheum routing is pending.

Rumor intimates that Gertrude Hoffmann's next vaudeville offering will be a condensed version of "Sumurun."

Kajiyama is to make a tour of the Richards' time in the Antipodes.

Peter Page, who played the dancer in "The Red Fox Trot," will next be seen in Ned Wayburn's "Town Topics."

Kitty Gordon and Jack Wilson said farewell to vaudeville last week at the New Brighton Theater. Frederick McKay plans to star them jointly in a new revue during the last week in September. Mr. Wilson will appear in white face.

Last week Miss Gordon purchased a $22,000 residence at 145 Falmouth Street, on the Manhattan Beach Estates. Consequently, the star is now officially a Brooklynite.

"Charlie Chaplin Night" will be observed at the Bushwick on the evening of July 19. Three prizes will be given for the best imitations of Chaplin. Ice cream is now being served free at the Bushwick matinees.

The Prospect is this week celebrating "Old Home Week" with Belle Blanche, Clark and Bergman, Walter Van Brunt, and Ryan and Tierney on the all-Brooklyn bill.

Herman Wasserman, a Polish pianist, is making his first variety appearance at the Palace this week.

Swan Wood and her ballet divertissement topped at the Fifth Avenue Theater for the first half of the present week.

Irene Franklin and Burton Green top-line at Keith's in Washington next week.

The engagement of Phil G. Offin, of the Keith press department, to Hadie Horowitz, is announced.

"Pop" Ward, of the old team of Ward and Curran, is to try a new "single" offering.

HARRY WEBER
OFFERS
HARRY GIRARD & CO.
IN
"The Luck of a Totem"
WITH
AGNES CAIN-BROWN
THIS WEEK -- B. F. KEITH'S PROSPECT THEATRE -- BROOKLYN

VAUDEVILLE GOSSIP

Violet Dale was offered the Elsie Janis role in the London Palace revue, but the cable offer came too late for acceptance. Wish Wynne was later secured to succeed Miss Janis.

Miss Dale will remain in vaudeville. She scored decidedly with her imitations at the Chicago Majestic last week, and she will be seen in the beach and New York houses shortly.

Miss Cecilia Wright informs THE MIRROR of her safe arrival at Honolulu. "Feel quite willing to settle here for some time to come," she writes. "Honolulu is beautiful—all flowers and sunshine. Had a splendid trip so far."

Herman Becker, brother of Ruth Roye, has entered the vaudeville producing field, opening offices in the Putnam Building. He has a number of acts in preparation for next season.

James Madison departs shortly on a trip to California and the Exposition. Meanwhile, he's putting the finishing touches to Madison's Budget for 1915.

Molly King and Harry Dell, who were to have offered a new two-act under M. S. Bentham's direction, have decided to do individual single turns.

Frederick McKay has completed for production a playlet, "The Lure Between," by Hilliard Booth, author of Blanche Walsh's vehicle, "The Spoils of War." The sketch was secured through Laura D. Wilck.

Clarice Vance cancelled her booking at the American Music Hall for the last half of last week. Elsie Gilbert and girls substituted.

Mazie King and Tyler Brooks present their new two-act for the first time in New York at the Palace next week.

VAUDEVILLE DATES

The current week is underlined where no date is given. Dates Ahead must be received by Friday for the next issue.

ABELES, Edward, Co.: New Brighton, Brighton Beach, N. Y.
ADELAIDE and Hughes: Orph., Los Angeles.
AERIAL Duo: Fountaine Ferry Park, Louisville, 5-7.
AHEARN Troupe: New Brighton, Brighton Beach, N. Y., July 5-10.
ALLEN, Minnie: Bushwick, B'klyn, 12-17.
ANDRA, Three: Keith's, Boston.
ARTHUR Girls, Four: Empire, Joplin, Mo.
AUBREY, F. J., Co.: Maj., Chicago.
AUBREY and Sirk: Fountaine Ferry Park, Louisville; Forest Park, St. Louis, 4-9.
"AURORA of Light": Shea's, Buffalo, 5-10.
BAKER, Ward: Bushwick, B'klyn, 12-17.
BALLET Divertissement: Keith's, Washington, 12-17.
BANKOFF and Girls: Shea's, Buffalo; Hammerstein's, Coney Island, N. Y., 5-16.
BARKER, E. M., Troupe: Hamilton, Can., 5-10; Stratford, July 12-17.
BEDINI, Jean, Co.: Prospect, B'klyn.
BEEBE, Leo: Bushwick, B'klyn.
BELL Family: Bushwick, B'klyn; New Brighton, Brighton Beach, N. Y., 12-17.
BENDIX, Plazure: Keith's, Phila., 5-10.
BILL and Ward: Palace, N. Y. C.
BERGERE, Valerie, Co.: Hammerstein's, Coney Island, N. Y.
BERNARD and Scarth: Hammerstein's, Coney Island, N. Y.
BERTHS: Grand Rapids Park, Grand Rapids; Maj., Chgo., 4-9.
BETWEEN Trains: Colonial, Norfolk, 5-7; Lyric, Richmond, 8-10.
BISHOP, Marie: Grand Rapids Park, Grand Rapids, 5-10.
BLANCHE, Belle: Prospect, B'klyn; Shea's, Buffalo, 5-10; Keith's, Phila., 12-17.
BOTTOMLEY Brothers: Bushwick, B'klyn.
BOND and Casson: Temple, Hamilton, Can.; Stratford, 5-10; London, 12-17.
BONITA and Lew Hearn: Temple, Detroit.
BOWERS, Fred V.: Keith's, Boston.
BRAATZ Sisters: Forest Park, St. Louis, 4-9.
BREMER and Wheeler: Forest Park, St. Louis.
BRICE and Kiss: Keith's, Boston.

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EVELYN BLANCHARD
PRESENTS
MARIE NORDSTROM

tre; Keith's, Phila., 5-10; Shea's, Buffalo, 12-17.
BRISCOE and Rauh: Baldwin: Cook, Fresno; Orph., Los Angeles, 4-9.
BRUNTE and Aldwell: Bushwick, B'klyn, 5-10.
BUCK, Frits, and Lucy: Orph., Oakland; Orph., Los Angeles, 4-9.
BUCKLEY, Arabian: Shea's, Buffalo, 5-10.
BUCKLEY and Gaylord: Orph., Seattle, 4-9.
CAMPBELL, Cruiz: Mal. Chas., 4-9.
CANFIELD, Cyclone: Forrest Park, St. Louis, 4-9.
CANFIELD, Sheen: Mal. Chas., 4-9.
CARLTON, Lee: Keith's, Wash., 5-10.
CARTMELL and Harris: Keith's, Phila.; Henderson's, Coney Island, N. Y., 5-10.
CASE, Charles: Keith's, Boston, 5-10.
CAVALIERI and Capitola: Keith's, Wash., 5-10.
CHICO: Forrest Park, St. Louis; Fountain Ferry Park, Louisville, 4-9.
CHILDRESS, Jean: New Brighton, Brighton Beach, N. Y., 5-10.
CLAIRMONT Brothers: Keith's, Wash., 5-10.
CLARK and Bergman: Prospect, B'klyn; Keith's, Boston, 5-10.
CLARON, Rae: Fountain Ferry Park, Louisville, 4-9.
CLIFF, Laddie: Morrison's, Rockaway, N. Y., 5-10.
COLONIAL Belles: Keith's, Boston, 5-10.
COOK, Joe: Orph., Frisco, 28-July 5.
COOPER, Joe and Lew: Fountaine Ferry Park, Louisville, 4-9.
COURTLEIGH, William, Co.: Palace, N.Y.C.
COWBOY Minstrels: Colonial, Norfolk, 5-10.
CRUMIT, Frank: Grand Rapids Park, Grand Rapids, 12-17.
CULLEN, James: Mal. Chas., 4-9.
CUNNINGHAM, Cecil: Palace, N.Y.C.
DAVIS Family: Forsythe, Atlanta, 5-10.
DAVIS, Rubye: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 4-9.
DIAMOND and Brennan: New Brighton, Brighton Beach, N. Y.
DONEGAN, Allen, Co.: Henderson's, Coney Island, N. Y., 12-17.
DOROTHEDES, Lew: Temple, Detroit.
DOWLEY and Rand: Orph., Frisco, 4-9.
DOWLEY, Ray, Trio: New Brighton, Brighton Beach, N. Y.
DUBOIS, Rae, Co.: Bushwick, B'klyn.
DUNBAR, Bobb, Bell Hop: New Brighton, Brighton Beach, N. Y.
DYER and Faye: Temple, Detroit.
EDWARDS and Gordon: Palace, N.Y.C.
EDWARDS, Gus, Song Revue: Mal. Chas.
ELIZABETH, Mary: Orph., Los Angeles.
EMPIRE Comedy Four: New Brighton, Brighton Beach, N. Y., 5-10.
EVERETT'S Monkey Circus: Henderson's, Coney Island, N. Y.
FAIRBANKS, Douglas, Co.: Mal. Chas., 4-9.
FAIRMAN, Taylor: Orph., Oakland; Orph., Los Angeles, 4-9.
FELIX and Barry Girls: Prospect, B'klyn.
FERRIS and Green: Orph., Oakland; Orph., Los Angeles, 4-9.
FITZGERALD, Bert: Bushwick, B'klyn.
FITZGERALD, Lew: Lyric, Richmond, 5-8.
FLORENT, Rene: Orph., Los Angeles.
FORD and Hertz: New Brighton, Brighton Beach, N. Y., 5-10.
FRANCIS, Adeline: Keith's, Phila.
FRANKLIN, Irene: Keith's, Phila., 5-10.
FRED and Albert: Bushwick, B'klyn, 5-10.
GARDINER, Jack: Keith's, Phila.
GEDDINGTON and Copleigh: Henderson's, Coney Island, N. Y., 5-10.
GERARD, Harry, Co.: Prospect, B'klyn.
GILLETTE, Lucy, Co.: Orph., Frisco, 4-9.
GIRARD, Harry, Co.: Prospect, B'klyn; Keith's, Wash., 5-10.
GIRL from Milwaukee: Shea's, Buffalo, 12-17.
GOLDEN and Hughes: Colonial, Norfolk, 5-8.
GORDON Brothers and Rasmus: Bohner Park, Montreal, 5-10.
GORDON, Bobbie: Keith's, Wash.
GORDON, Ethrid, Co.: Prospect, B'klyn.
GRACE Twins: Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
GYGI, Otto: Keith's, Boston.
HARRIS and Manion: Grand Rapids Park, Grand Rapids.
HARWOOD, Orville: New Brighton, Brighton Beach, N. Y.
HAVEMAN'S Animals: Orph., Los Angeles.
HEARN, Sophie and Lew: Mal. Chas., 4-9.
HERLEIN, Lillian: Bushwick, B'klyn; Keith's, Boston, 5-10.
HERMAN, Al.: Mal., Chas., 4-9.
HICKEY Brothers, Three: Grand Rapids Park, Grand Rapids, 5-10.
Hodkins and Bostwee: New Brighton, Brighton Beach, N. Y.
HOEY and Lee: Orph., Los Angeles.
HOLMAN, Harry, Co.: Bushwick, B'klyn; Keith's, Boston, 5-10.
HOLMES and Buchanan: Forsythe, Atlanta.
HORLICK Family: Keith's, Boston, 12-17.
HOWARD, Charles, Co.: Henderson's, Coney Island, N. Y., 5-10.
HOWARD'S Ponies: Bohner Park, Montreal.
HOWELL, George, Co.: New Brighton, Brighton Beach, 5-10.
HUSSEY and Boyle: Keith's, Phila.; Keith's, Boston, 5-10; New Brighton, Brighton Beach, N. Y., 12-17.
HYAMS and McIntyre: New Brighton, Brighton Beach, N. Y., 5-10.
HYMACK: Orph., Oakland; Orph., Los Angeles, 4-9.
INNESS and Ryan: Pantages, Winnipeg, Can.; Pantages, Edmonton, 8-11; Pantages, Calgary, 12-16.
JACKSON, Joe: Keith's, Boston; Keith's, Phila., 5-10.
JACKSON, Leo and Mae: Bushwick, B'klyn.
JORDAN Girls: Orph., Los Angeles, 4-9.
JUNE, Ethel Dawn: Grand Rapids Park, Grand Rapids, 12-17.
KAUFMAN Brothers: Bushwick, B'klyn, 5-10.
KEHO and De Mont: Keith's, Phila., 5-10.
KING, Basil, Co.: Forrest Park, St. Louis.
KIRK and Fogarty: Bohner Park, Grand Rapids; Mal. Chas., 4-9.
KREMKA Brothers: Orph., Los Angeles.
LA FRANCE and Byron: Henderson's, Coney Island, N. Y., 5-10.
LAI Mon Kim, Prince: Orph., Frisco, 4-9.
LA MAZE Sisters: Keith's, Wash., 5-10.
LA PEARL Sisters: New Brighton, Brighton Beach, N. Y., 5-10.
LA VARR, Dorothy: Temple, Detroit.
LEACH-Wallen Trio: Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
LEAN, Cecil, Co.: New Brighton, Brighton Beach, N. Y.
LE BOY, Lytton, Co.: Keith's, Phila.
LEWIS, Henry: Bushwick, B'klyn, 5-10.
LIBERTY and Dobbins: Forsythe, Atlanta, 5-10.
LIVINGSTON and Hall: Keith's, Phila., 5-10.
LOCKETT, Al, and Girls: Henderson's, Coney Island, N. Y., 5-10.
LOCKHART, Gertrude, Co.: Keith's, Phila., 5-10.
LORETTO, Charles, Co.: Keith's, Boston, 5-10.
LORRAINE and Dudley: Colonial, Norfolk, 5-8.
LOVE and Wilbur: Prospect, B'klyn.
LUCAS and Inez: Pantages, Edmonton, 8-11; Pantages, Calgary, 12-16.
LUCIER, Great: Keith's, Wash., 5-10.
MACK and Walker: Orph., Frisco, 4-9.
MAHONEY, Dennis and Chester: Prospect, B'klyn.
MAY and Chain: Forsythe, Atlanta.
MEEHAN'S Dogs: Henderson's, Coney Island, N. Y., 12-17.
MELVILLE and Stanley: New Brighton, Brighton Beach, N. Y., 12-17.
MERRIMEE, Jules: Orph., Frisco; Orph., Oakland, 4-9.
MILO: Henderson's, Coney Island, N. Y.
MINDA and Gus: New Brighton, Brighton Beach, N. Y., 12-17.
MONTROSE and Sterling: New Brighton, Brighton Beach, N. Y., 5-10.
MORRISEY and Hackett: Henderson's, Coney Island, N. Y., 12-17.
MORTON and Moore: New Brighton, Brighton Beach, N. Y.
MORTON, Chas.: Keith's, Phila.
MORTON, Edward: Keith's, Boston, 12-17.
MORTON, Geo. and Kitty: Palace, N.Y.C.; New Brighton, Brighton Beach, N. Y., 5-10.
MOSCONY Brothers: Henderson's, Coney Island, N. Y.; Keith's, Phila., 5-10.
MULLANE, Frank: Bushwick, B'klyn, 5-10.
MULLEN and Coogan: Keith's, Wash.; Lyric, Richmond, 5-7; Colonial, Norfolk, 5-10.
MURRAY, Elizabeth: Orph., Los Angeles.
NAP, Little: Orph., Frisco, 27-July 2.
NARDINI: London, Can., 5-10.
NAZIMOVA, Mme., Co.: Orph., Frisco, 27-July 2.
NEWHOFF and Phelps: Orph., Frisco; Orph., Los Angeles, 4-9.
NICHOLSON, Archie, Co.: Keith's, Phila.
NORTH, Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 4-9.
NORDSTROM, Marie: Mal. Chas.; Orph., Los Angeles, 4-9.
NORTON and Lee: Orph., Oakland, 4-9.
O'HARA, Fiske: Keith's, Phila.
OLD Homestead Band: Keith's, Wash., 12-17.
OLIVIANA, The: Keith's, Boston.
OXFORD, Trio: Henderson's, Coney Island, N. Y.
PADDEN, Sarah: Pantages, Portland; Pantages, Frisco, 5-10; Pantages, Oakland, 12-16.
PANTHER Duo: Orph., Frisco.
PERRIN Mysteries: Henderson's, Coney Island, N. Y.
PERRY, Albert, Co.: Temple, Detroit.
PIERLOT and Scudild: Henderson's, Coney Island, N. Y.
PRIMROSE Minstrels: Pantages, Tacoma, Wash.; Pantages, Portland, 5-11.
RAJAH: Forsythe, Atlanta; Lyric, Richmond, 5-7; Colonial, Norfolk, 5-10.
RAMSDELL, Duo: Fountaine Ferry Park, Louisville; Mal. Chas., 4-9.
RATLIFFE and Anthony: Bushwick, B'klyn; Keith's, Boston, 12-17.
REGENT Quartette: Keith's, Phila., 5-10.
RICHMOND, Dorothy, Co.: Bushwick, B'klyn, 5-10.
ROBINSON, William: New Brighton, Brighton Beach, N. Y., 12-17.
ROEDER'S Vent: New Brighton, Brighton Beach, N. Y.
ROONEY and Bent: Morrison's, Rockaway, N. Y., 12-17.
RUBES, The Three: Prospect, B'klyn.
RUNDLE, Henry G.: Colonial, Norfolk, 5-7; Lyric, Richmond, 5-10; Forsythe, Atlanta, 12-17.
RUSSELL and Gilbert: Keith's, Wash., 5-10; Bushwick, B'klyn, 12-17.
RYAN and Lee: Henderson's, Coney Island, N. Y.
RYAN and Tierney: Prospect, B'klyn.
SALLY, Chick: Grand Rapids Park, Grand Rapids, 5-10.
SAM Lucas Jubilee Co.: Lyric, Richmond, 5-7; Grand, Norfolk, 8-10; Grand Rapids Park, Grand Rapids, 12-17.
SAXE and Lee: Henderson's, Coney Island, N. Y.
SAYMAN, Fred: Keith's, Phila.
SCHEFF, Fritzi: New Brighton, Brighton Beach, N. Y., 12-17.
SCHWARZ Brothers: Forsythe, Atlanta, 5-10.
SEBASTIAN, Lee: Keith's, Boston, 5-10.
SHAPIRO, Dave: Keith's, Phila., 5-10; Keith's, Boston, 12-17.
SHARP and Turner: Bushwick, B'klyn; Keith's, Boston, 5-10.
SHEPHERD, Joe: Fountaine Ferry Park, Louisville.
SHIELDS, Ren: Palace, N.Y.C.
SIMMONS, Lew: Prospect, B'klyn, 12-17.
SINGER'S Midgets: Keith's, Phila., 5-10; Keith's, Boston, 12-17.
SMITH and Austin: Keith's, Phila., 5-10; Keith's, Boston, 12-17.
SNOW and Wood: Keith's, Wash., 5-10; Keith's, Phila., 12-17.
SPENCER, Herman: Palace, N.Y.C.
STANTON, Four: Bushwick, B'klyn.
STEPPE and Dunbar: Bushwick, B'klyn, 5-10.
STEVENS, Chas., Co.: Keith's, Wash.
STEVENS, Emily: New Brighton, Brighton Beach, N. Y.; Keith's, Phila., 5-10; Keith's, Boston, 12-17.
STEVENS, H. and N.: Henderson's, Coney Island, N. Y., 5-10.
STEWART Sisters: Bushwick, B'klyn; Keith's, Boston, 12-17.
STONE and Kalmar: Prospect, B'klyn.
SUTTON, Mae: Orph., Los Angeles.
SWAIN, Mabel, Co.: Bushwick, B'klyn.
SWAN and Bambard: New Brighton, Brighton Beach, N. Y., 12-17.
SWEENEY, Joe: Palace, N.Y.C.
TABARIN Parisiens: Orph., Frisco, 4-9.
TAMAKI Troupe: Orph., Frisco, 27-July 2.
TAYLOR and Howell: Bushwick, B'klyn, 5-10.
TEMPEST, Marie, Co.: Keith's, Phila.
TEXAS Tommy: Pantages, Edmonton, 8-11; Pantages, Calgary, 12-16.
THOMAS, Peter: Forsythe, Atlanta, 5-10.
TOM, Dick and Harry: Keith's, Phila.
VALENTINE and Bell: Keith's, Boston, 5-10.
VAN Hoven, Walter: Prospect, B'klyn.
VANDERCOOK, The: Mal. Chas., 4-9.
VANDERCOOK and Louie: New Brighton, Brighton Beach, N. Y.
VERNON Bros.: Mal. Chas., 4-9.
VETERANS, The: Henderson's, Coney Island, N. Y., 12-17.
WAKEFIELD, W. H.: New Brighton, Brighton Beach, N. Y.
WALSH, Blanche, Co.: Bushwick, B'klyn.
WARD and Fitzgerald: Keith's, Boston; Henderson's, Coney Island, N. Y., 5-10; Keith's, Phila., 12-17.
WARD, Will, and Wood: Keith's, Wash., 5-10; Keith's, Phila., 12-17.
WARNER, Herman: Palace, N.Y.C.
WATTS and Hawley: Palace, N.Y.C.
WEBB and Burns: Bushwick, B'klyn, 5-10.
WEBB, Clifton, Co.: Keith's, Wash.
WELCH, Ben: New Brighton, Brighton Beach, N. Y.; Keith's, Phila., 5-10; Keith's, Boston, 12-17.
WHEELER, H. and N.: Henderson's, Coney Island, N. Y., 5-10.
WHIPPLE, Huston, Co.: Keith's, Phila., 5-10; Henderson's, Coney Island, N. Y., 12-17.
WHITE and Clayton: Bushwick, B'klyn; Keith's, Boston, 5-10.
WHITEHEAD, Joe: Fountaine Ferry Park, Louisville.
WILLA, Nat: Orph., Los Angeles.
WILTON Sisters: Prospect, B'klyn, 12-17.
ZELDA and Host: Shea's, Buffalo.

SKETCHES FOR VAUDEVILLE | **LYRICS FOR THE COMPOSER**
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Bushwick Theatre, Brooklyn
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1493 BROADWAY, NEW YORK

MOTION PICTURES

ROBERT E. WELSH—Editor
The Mission Motion Picture Department. Established May 15, 1909

COMMENT AND SUGGESTION

THE "TWO DOLLAR PICTURE"

Latter who read the scarehead announcements of "the coming of the two dollar motion picture" are apt to be misled into a belief that even the high priests of the high priced film do not hold. One would be led to feel by some of the editorial comment in daily newspapers that the writers imagine the two dollar picture the ultimate of the industry, and that the cheap entertainment of to-day is to pass and become only a memory. Such thoughts are far from the minds of even the most ardent prophets of the high-priced motion picture.

There is a greater difference between the two dollar film and the ten cent one than the difference in price. There is the fundamental difference, the method of securing the proper financial return for the expense of production, that is easily one of the most interesting phases of recent film history. Since the beginning the profits have been made through the sale of positive prints, and the money value of a picture expressed by the number of prints sold. This is the old short-film programme idea which most successfully continues in the handling of three subjects. The feature programme brought into vogue the method of giving the producer his return through a percentage on the rental earnings of the film. Then, of course, we had the State Rights plan, in which the number of prints required and the price secured for each State figured in the producer's calculations.

But all these methods delivered the picture to either the exchange or the exhibitor, and there the producer's direct interest in the production ended. At infrequent times films have been marketed in particular territories on a percentage arrangement with the theater owners, but these occasions have been very rare exceptions. Now we have the two dollar picture, that means the completion of the cycle, bringing us back to the producer whose active interest in the production begins with the selection of the manuscript and continues to the selling of the ticket at the box-office. There is the two dollar picture in a nutshell: on a business level with the play of the legitimate stage, encountering the same risks of failure, though not in so great a degree, and holding out the same hope of staggering returns for the big success. The method of procedure is the same: Productions staged after months of preliminary thought and work, instead of the days given the ordinary picture, the test of a Broadway opening, and finally engagements on percentage in the large cities of the country. The minor differences are apparent. Instead of the perilous road tours, with their possibility of heavy losses, the picture producer merely sends extra prints of his picture to the smaller cities. To replace the revenue from stock company engagements that prolonged the life of legitimate plays, the film man can fall back on the programme system of per diem rentals when the metropolitan life of his production is ended. But the picture audience of the ten cent house will not be given the inferior presentation of the stock company, theirs is the same entertainment as that of the first-nighter.

One must admire the courage of the apostles of the two dollar picture. They set out to be creators, for the new order will not be satisfied with rehashed, second-hand material. They face terrifying perils, for many a poor picture has sold the standard number of prints on the strength of the producer's name, but only the best of productions will crowd a theater for the long weeks of a metropolitan run. And what is an appalling to the producer's heart, no precedence of backs on the part of rivals as a brilliant five-night, followed by empty seats, and an early closing.

The old system must continue, the present type of picture go on, for the picture show that is cheap is an integral part of the art. The two dollar picture is a new force, taking its place by the side of the old and not replacing it.

STUDIO GOSSIP

[illegible]

A GIFT FROM FRANCE

"Maurice Tourneur." It's a name practically unknown to American picture circles only a year ago. But as it has more and more been seen in print and on the screen in connection with World Film productions, photoplay patrons and exhibitors have expressed a desire to know more concerning this veteran French producer who has so quickly gained recognition in the front rank of directors on this side of the Atlantic. Those who are associated with him and have closely followed his work surprise you by their enthusiastic praise. And certainly their laudation pleases you, for it shows that the art is above jealousy and petty refusal to admit the merit of a newcomer.

To begin with, Maurice Tourneur is young. He was born in Paris thirty-eight years ago and educated there. Some degree of fame as a painter came to him before he abandoned the palette and brush for the stage, where his [illegible] work [illegible] Modeste Reyers in England, South America and on the Continent. Two years ago the chance came to him over sea and he became a producer for Eclair. During his engagement with this company he went to Africa, but he considers the pictures he made there inferior, because the stories were written by people who had never been there and so lacked the local atmosphere and color that can be properly produced by the people in France where Oriental conditions were also far from favorable.

"What we need for the cinema to-day," he said in response to our query, "is realism. There are no real screen actors. Whether acknowledged or not, everything worth while in the pictures is an adaptation of a book, a play, a poem. A new sort of creative literary brain must develop for Photodom. There must be a better and a more natural showing of human nature in which the conflicting sides, both good and bad, are shown in their true combination. Our screen heroes and heroines today are mimic; there are no such people in life. Our villains are as bitterly bad and deep-dyed in their wickedness that nothing to evil can be found this side of Hades. Let our heroes digress occasionally from the flowery paths of virtue; otherwise he is far from human. Let us find a redeeming trait, a kindly impulse at least even in our villain; there's a ray of good in every human breast."

"Who is, in your opinion, the foremost director in moving pictures?" he was asked. The answer came with a smile and without a moment's hesitation.

"Mr. Griffith," said Mr. Tourneur. "He had the first big chance and has taken enough and enough opportunities when he has made the most of it. He stands head and shoulders above all others in the whole field."

"What is the true combination of a director?"

[illegible] again came the answer.

"Good taste! That is the real secret of Griffith's success."

"What is the greatest defect in moving pictures? Who is to blame for the shortcomings?"

"No one but the director," answered Mr. Tourneur. "He has the right to choose his subjects and control the situations. Our directors are too much alike. They are too much alike in their methods of handling their subjects. They are too much alike in their methods of handling their subjects. They are too much alike in their methods of handling their subjects

MORE FOR N. Y. M. P.

Helen Ware Added to List of Stars and Allan Dwan Signed to Produce

Kessel and Baumann continue to add to their list of captures for the forthcoming big feature productions. Helen Ware was added to the list of prominent legitimate stars that already numbers over a score on Monday, and the same day Allan Dwan was signed to produce features. Miss Ware's contract is for her exclusive screen services for a period of one year, and Director Dwan's contract extends for a three-year term.

Rumors that the N. Y. M. P. will soon begin production in the East are increasing in strength. No verification can be secured from the Kessel and Baumann offices, but it is most likely that an announcement will be forthcoming in a few weeks.

CAST MRS. FISKE FILM

Edison Provides Strong Support for Elaborate Production of "Vanity Fair"

Preparations for the production of "Vanity Fair," which the Edison Company expects to make one of its most elaborate efforts are already well under way. A completely new scenario has been prepared for the screen version, based upon the book, instead of the play, because of the wide opportunities allowed in motion pictures. Director Eugene Nowland will stage the production.

Leonie Flugrath, the child star of the stage, will be Becky as a little girl. Philip Quinn, who has been especially engaged, will appear as Napoleon. The Marquis of Steyn is left to George Wright. Bigelow Cooper will be seen as Rawdon Crawley, William Wadsworth as Joseph Sedley, Frank McGlynn as Dobbin, Helen Strickland as Lady Steyn, Charles Sutton as Mr. Sedley, Jessie Stevens as Mrs. O'Dowd, John Sturgeon as Major O'Dowd, and Yale Benner as Becky's father.

Becky is perhaps more prominently associated with Mrs. Fiske's fame than any other in her gallery of dramatic portraits, and she feels that the present photoplay production, undertaken only after months of careful thought, is a fitting climax to her effort in the role.

ANOTHER PATHE STAR

Clifton Crawford Signed by Pathe to Play in Production of "The Galloper"

Another Broadway favorite has cast his lot with moving pictures. Donald Macdermaid announces that he has signed Clifton Crawford to play the lead in "The Galloper," from the story by Richard Harding Davis, which is now being produced for Pathe at their Jersey City studios. Melville Stewart, who is now playing in the "Follies of 1915," will support Mr. Crawford. The rest of the cast is also decidedly strong.

Born of actor parents in Edinburgh, Scotland, Clifton Crawford took up the stage at an early age, and after appearing in small parts for some time, became a great favorite in the English music halls. Later he came to America and played in vaudeville, where he always appeared as a headliner. Later he appeared in such noteworthy successes as "The Peasant Girl," "The Quaker Girl," and "The Three Twins." After starring for three seasons in the last mentioned production, he made a tour of the world.

Mr. Mackenzie's production will be released in the early Fall, and will be in five reels.

"LITTLE MARY" HERE

Mary Pickford and Company Make Famous Players' Drama on Coast to Coast Trip

Los Angeles has been robbed of its most precious possession, and "Little Mary" is now in New York for a stay of several months. Accompanied by her mother, Director Allan Dwan, and a company of players, Miss Pickford arrived this week. Preparations are already under way for the production of "Miss Jinny," a tenement story from the pen of Edith Barnard Delano, which will be her first production since the return to New York.

On the way from coast to coast, Miss Pickford and the company worked on a most unusual story, which will portray experiences in all the principal cities across the continent. A special story, written originally for the screen, was devised to make use of the scenes taken in the cross-country journey.

Adolph Zukor, president of the Famous Players Company, remained on the Pacific Coast, where extensive plans for new studios and other moves of expansion are under way for the Famous Players Company.

WEBER AND FIELDS KEYSTONERS

Weber and Fields have affixed their signatures to a contract to appear exclusively with the Keystone Film Company during the next four years. The contract also includes the picture rights to their famous successes. Both the comedians will leave for the Coast studios about the first week in August. Keystone now has the exclusive screen services of Weber and Fields, Raymond Hitchcock, Eddie Foy, Sam Bernard, Hale Hamilton, and Bert Clarke. There is at present a suit on over the right to use Eddie Foy, another film company claiming a prior right.

ELAINE CONTINUES ON HER EXCITABLE, EXPLOITING WAY.
The Scene Above Is from the Twenty-fifth Episode.

EQUITABLE NOW A REALITY

The Equitable Film Corporation, incorporated at $2,000,000, is now a reality, and soon the first active moves will be made by what the backers expect to be one of the biggest factors in the film world. The new organization is incorporated in Virginia, and Lewis J. Selznick is named as the New York representative. Wall Street interests have underwritten the corporation for two million.

Those interested in the Equitable are unusually taciturn concerning its objects, but it is expected that a definite statement will be forthcoming within the next week. From one person close to the throne, the following statement, which may be considered practically authoritative, was secured: "The Equitable," he said, "has been organized by men who believe it should be possible for an exhibitor to secure all of his attractions from one company, and the new organization will, from the outset, release four big feature productions every week. The new Wizard studios in New York city, and the Ramo studios at Flushing, have been taken over by the Equitable, which will, therefore, be seen to be a producing as well as releasing organization."

The exact status of World Film under the new conditions cannot yet be learned. It is probable, however, that it will be a producing ally of the Equitable, and even likely that it will later be merged with that company. It is probable that producing facilities for the Equitable will be arranged for on the Pacific Coast, Isador Bernstein's name having first been named in this connection. Equitable, it is also said, will accept for marketing meritorious productions of outside manufacturers, and it is hinted that negotiations to this effect are on with some of the prominent old-line manufacturers. One man connected with the Equitable expressed it that "we expect to make Equitable the Klaw and Erlanger of the picture field. Conditions are certain to bring the control into the hands of two or three big organizations, and we expect to be one of them."

LUBIN IRISH SERIES

Sidney Olcott's Productions, Made in Ireland, to Be Released by Lubin Organization

A distinct novelty in the way of photoplays, and one which, no doubt, will attract wide interest, will be the first of a series of made-in-Ireland comedy dramas, featuring Miss Valentine Grant, which will be released by the Lubin Company July 14. These plays were produced by Sidney Olcott, and were filmed along the rugged cliffs and broken shores of South Kerry, and amid the picturesque scenery of the Gap of Dunloe and the Lakes of Killarney.

The first of the series is "All For Old Ireland," and is a three-reeler. In two of the plays Mr. Olcott himself plays opposite Miss Grant. The supporting company includes Laurence Santjer, Pat O'Malley, Robert Rivers, Charles McConnel, Arthur Leigh, all of whom were taken abroad, and a number of Irish players, among whom are "Sonny" and Eddie O'Sullivan and Norah Hines.

"All For Old Ireland" is a story of the days of '98, when all Ireland was preparing to resist the iron grasp that was about to close around it. It is replete with charm and dramatic interest. Throughout the play runs a rich vein of humor, and the action is interspersed with quaint customs of the times.

COURTENAY'S FIRST VITAGRAPH

"The Island of Surprise," from the story of the Reverend Cyrus Townsend Brady, is in course of production at the Vitagraph studio, with William Courtenay in the leading role. This appearance will mark Mr. Courtenay's screen debut, and he will have the benefit of an all-star combination through the fact that Edith Storey is to be seen in the leading female role. Others in the cast include Julia Swayne Gordon, Zena Keefe, Charles Kent, Anders Randolf, Charles Wellesley, and Leo Delaney.

PATHE FILMS "SIMON, THE JESTER"

Pathe has acquired the picture rights to another William J. Locke novel—"Simon the Jester," which will be produced by Edward Jose and feature Edwin Arden. "Simon the Jester" is written in Mr. Locke's best vein and proved to be one of the biggest sellers of its publication year.

LAUNCH NEW PROGRAMME

Al. Lichtman Joins Forces with Warners and Some United Producers on New Venture

Standard Pictures, Inc., is the latest programme to enter the field in search of exhibitors' favor. Al. Lichtman, former sales manager of the Famous Players Film Company, and organizer of the Alco Film Corporation, has joined hands with A. and H. M. Warner to launch the new programme. The producing organizations found on the list were formerly identified with the United Film Programme, which last week found its way into the hands of a receiver.

The producers are organized as the Combined Photoplay Producers, Inc., and among the brands included are Gaumont (Empress Brand), Crystal, Ideal Starlight, Grandin, Pyramid, Lariat, Premier and Sunshine.

By the plan of distribution to be followed the product of the company will be handled by responsible individual exchange owners in each territory. The releases will include feature attractions supplemented by one and two-reel pictures. Among the prominent film men represented in the producing end of the organization are Ludwig G. B. Erb, Joseph A. Golden, C. V. Hamilton, Emile Offerman, Otis B. Thayer, Harry and Aubrey Mittenthal, and A. H. and Ray Smallwood.

GRIFFITH ON LIBERTY

Producer Consents to Address Exhibitors in 'Frisco on Experiences with Censors

SAN FRANCISCO (*Special*).—Some hot shot direct from the factory is expected when David W. Griffith addresses the exhibitors present here during convention week on "the rise and fall of free speech in America." Mr. Griffith has selected the subject himself and he intends to cite his experiences in Chicago, Boston, and other cities when attempting to show "The Birth of a Nation."

M. E. Corey, chairman of the National Exhibitors' convention, feels very proud of the fact that he succeeded in securing the master producer's consent to appear before the convention. Mr. Griffith recently returned from a business trip in the East.

HONOR ROTHAPFEL

Prominent Film Men Gather at Hotel Astor Banquet to Premiere Exhibitor

A gathering unusually representative of the film world met at the banquet table in the Hotel Astor last Tuesday evening to pay tribute to Samuel L. Rothapfel, former manager of the Strand Theater, and to bid the destitute of the new Rialto. Over thirty were in the party and speeches of tribute to Mr. Rothapfel for the part he played in placing the film on a higher plane were made by Daniel Frohman, Lewis J. Selznick, Samuel Goldfish, William Fox, Walter W. Irwin, George Kleine, J. W. Binder, Charles O. Baumann, W. Stephen Bush, Paul Cromelin, William Johnston, Carl Pierce, Crawford Livingston, W. Arthur Northram, Edwin Chanhouser, J. D. Williams, Frank D. Hatton, Jules Brulatour, and Frederick Thomson.

Letters of regret were read from William A. Brady, J. J. Kennedy, Siegmund Lubin, and President Marion S. Pearce, of the Exhibitors' League. A beautiful hand-engrossed album, giving an outline of the career of the guest of honor, was presented to him.

Among those present were Messrs. Carl Anderson, Charles O. Baumann, New York Motion Picture Company; Jacob W. Binder, National Board of Censors; Jules E. Brulatour, Briton N. Busch, treasurer of the World Film Corporation; Stephen Bush, Paul Cromelin, London Film Company; William Fox, Daniel Frohman, Famous Players Film Company; Samuel Goldfish, Lasky Company; Walter W. Irwin, of the V-L-S-E Company; Felix Kahn, of Kuhn, Loeb and Company, bankers; Adam Kessel, New York Motion Picture Company; Charles Kessel, New York Motion Picture Company; George Kleine, Universal Film Company; Crawford Livingston, banker; Harry Musgrove, of Australia; W. Arthur Northam, of the London Film Company, of London; Tarleton, Winchester, Carl H. Pierce, Isaworth Company; Lewis J. Selznick, of the World Film Company; Winfield R. Sheehan, the Fox Company; Frank D. Hatton, representing W. W. Hodkinson, of the Paramount Company; Edwin Thanhouser, Thanhouser Company; James D. Williams, of the World Film Corporation; Jacob Wilk, World Film Corporation, and Frederick Thomson, representing the motion picture directors.

MAUDE IN "PEER GYNT"

Morosco Company Will Make Greatest Effort in Production of Ibsen Story

"Peer Gynt," with Cyril Maude in the leading role, is one of the biggest productions planned for the near future by the Oliver Morosco Photoplay Company. From early reports of the production the Morosco officials believe that it has splendid screen qualities.

In addition to the unusually large sets which are being prepared for the interior scenes of this play, a cast of large proportion and including such players as Herbert Standing, William Desmond, Myrtle Stedman, and Charles Ruggles has been selected to support Mr. Maude. Inasmuch as the subject embraces the world wanderings of a poet-souled adventurer typical scenes of every clime and people will be presented. Already an ocean trip to Catalina Island, another to the desert in the Imperial Valley, and to many canyons in the Sierra Madres as well as a journey to the San Bernardino Mountains have been made by the principals and an army of others, including supers, riders, stage and property men, camera-men, directors, etc., to say nothing of the rather unique collection of live stock which will play an important part in the film. Other big trips are at present being arranged by the producers in order to get the desired atmosphere into the subject.

SELIG TALKS OF PLANS

Enthusiastic Over Coming Production of "Mizpah" at the Pacific Coast Studios

CHICAGO (*Special*).—Col. William N. Selig has returned from the Pacific Coast, where he was present at the opening of the Selig Jungle-Zoo, and was also the recipient of many tributes. Mr. Selig returned to the Windy City in an enthusiastic frame of mind.

"We are doing big things out in California," he said, "and are planning some unusualy pretentious productions. The production of "Mizpah," written by Ella Wheeler Wilcox, is to be one of the most elaborate and spectacular productions ever prepared by the Selig Company. Kathlyn Williams, Tyrone Power, and other stars will take leading roles, and many hundreds of supernumeries will participate.

"We have erected exact reproductions of ancient Babylon and other cities of Biblical days, and Colin Campbell, dean of our directing staff, is bending all his energies to making the production of 'Mizpah' correct in every detail.

"I am of the opinion that the exhibitors, and through them the public, will be pleased when they see 'Ne'er-Do-Well.' The scenes taken in Panama are very realistic, and Rex Beach's story is presented in a convincing manner."

COMPLETE "GREAT RUBY"

Barry O'Neil has completed Lubin's spectacular production of "The Great Ruby," and is now enjoying a two weeks' vacation at Atlantic City before resuming work on more big features.

NEW KALEM SERIES

"Mysteries of the Grand Hotel," a Two-Reel Series Built on Unique Idea

Kalem will inaugurate a new series of mystery stories, "The Mysteries of the Grand Hotel," on July 21, when "The Stranger's Card" will be released in two parts. This series follows the idea of twelve stories, the last episode of which will be released on July 14. The series will consist of twelve two-act episodes.

A unique feature of this series is the fact that representative hotels throughout the country collaborated with Kalem in supplying the backgrounds on which the stories are based. Kalem chanced to hear of a novel living experience at one of these hotels which baffled solution, and, impressed with the possibilities of a series based on such incidents, got in touch with the leading hotels throughout the country. The results were more than gratifying.

A story published in THE MIRROR, several months ago, told of the wonderful settings in course of construction at Kalem's Glendale, Cal., studios. The settings representing the lobby of the Grand Hotel, the scene of this story, were drawn by Arthur Hoyle, technical director for the Metropolitan Opera company, and the men who destroyed all the sets used by that organization. To construct the lobby in accordance with Mr. Hoyle's plans necessitated an outlay of more than $3,000. As an indication of the length to which Kalem went in an effort to secure absolute realism, the Otis Elevator Company was commissioned to install a working elevator in the setting.

Every detail, right down to the party sized containers in the cigar show-case, is absolutely correct.

Among the hotels which supplied Kalem with the material for "The Mysteries of the Grand Hotel" are the McAlpin and the Hotel Buckingham of New York City; Auditorium Hotel, Chicago; Hotel Jefferson, St. Louis; Hotel St. Francis, San Francisco, and the Hotel Savoy of Kansas City. The advertising value of these names in connection with the various episodes of the mystery series will be apparent.

Incidentally, a number of prominent artists have been engaged to design the special one, three, and six-sheet posters which are to be issued for each of the twelve two-act episodes. These posters will be four-color lithographs, and the designs already submitted are unusually striking.

"BLINDNESS OF VIRTUE" LIKED

William Morris, the prominent manager, says "The Blindness of Virtue" the V. L. S. E. feature is more universal in its appeal than any stage play yet produced in films. As a drama on the speaking stage, with but eight people in the cast, Mr. Morris took "The Blindness of Virtue" to Chicago for a run of twenty weeks, and at $1.00 admission, the production played to a weekly business of $7,000.

RECORD MACHINE INSTALLATION

Six Power machines in one theater is the latest feather in the cap of the S A organization. The theater is the Grand Central Palace, which has just been converted into a motion picture house which is unique in many ways. There are really three theaters in which different pictures are being shown all the time and for the one admission charge the spectator may wander at will through the three theaters. Will C. Smith, recognized as one of the greatest experts in the country on anything pertaining to motion picture projection, had charge of the installation of the Power machines.

LASKY CO. EXPANDING

Samuel Goldfish Tells of Big Studio Building on Coast—Refuses Big Offer for Farrar Pictures, Which Paramount Will Handle

"We are building for the future," said Samuel Goldfish, Treasurer of the Lasky Company, to a MIRROR representative last week on his return from the Pacific Coast studios of the company. "A great many things that we are doing now will not show their results immediately. In locating the company here we are willing to forego the direct returns to establish a lasting organization for the future. The large studios we are building at Hollywood, which we confidently expect to be among the largest and surely the last word in construction in the film world, are one evidence of that. Another is the fact that, despite all offers from the outside that would be certain to mean unprecedented returns, we shall release the Geraldine Farrar productions only on the Paramount programme and to the Paramount publicity.

"And, believe me, it has been some temptation. Here is something you can publish if you care to, and you'll have it first, because it only happened in this room only this morning. A theatrical man sitting in the same chair that you are, offered me $350,000 this morning for the exclusive rights to the first Geraldine Farrar picture in the United States, promising we would hold up the release of the second picture for at least six months. The offer was refused.

"You can easily see why we are doing this. We believe that the Paramount organization who shows a Geraldine Farrar picture will add patrons to his clientele that have never before been approached by the motion picture. He will gain a prestige for his house that is wonderful, and the benefit will continue for him and for us, instead of the large returns on a single picture there will be increased returns on all our pictures. It's building for the future.

"Our new studios on the Coast we confidently expect to be the last word in picture construction. There will be two large studio buildings, providing outdoor stages and a monster glass-enclosed studio. Facilities will be provided for ten directors. The dressing-rooms will be a seventh heaven for players when we are through installing comforts. Then we shall also provide an athletic field, including tennis and handball courts, where our people can frolic when they are not needed for the scene, instead of the lazy lounging about that kills energy.

"The idea of expending such painstaking thought on the convenience of players appealed to us, so I suggested that Mr. Goldfish seemed to expect to build a happy little "family" at the studios.

"That's what we are doing," he answered, "and if you will look over the casts of our pictures you will see that we are forming an all-star stock company that is permanent. With such players as Carlyle Blackwell and Theodore Roberts in our stock companies supporting our stars, there can be no accusation that we are depending solely on the ability of the featured star. This is another effort for the future."

Geraldine Farrar's reception at Los Angeles became a part of the conversation, and we heard of the delegation headed by Mayor Rose and including thousands that met the prima donna. Then, and a point of more interest to picture readers, we heard enthusiastic comment on Miss Farrar's first work before the camera. "She will be a revelation," says Mr. Goldfish.

Mr. Goldfish closed the interview by unfolding an ambition. If some kind chance will only stop the little war going on in Europe it will be gratified. "I want to go over to Italy," he said, "and study the great studios there. We have heard that they have some things to give us and we are going to get them before our own is completed."

ANOTHER FILM SUIT

Eastman Company Charged with Unauthorized Use of Film-Making Machine

Suit has been started by the Celluloid Company in the Federal Courts at Newark against the Eastman Company, seeking damages which the plaintiff says have resulted from the alleged unauthorized use by the defendant of a machine for making motion picture film. A statement of the matter, as issued by the Celluloid Company, is as follows, with "triple damages and costs" as provided by the patent law:

"The Celluloid Company contends that for more than four years the Eastman Company made use of this machine. The machine was invented by Marshall C. Lefferts, president of the Celluloid Company, and John H. Seymour, the concern's consulting chemist. They allege that the Eastman Company stood their machine and kept it carefully guarded with strict injunctions on all the employees who operated it, so that it was very difficult for the Celluloid Company to obtain proof of the alleged infringement.

"The machine that is the reason for the suit is the metal wheel, perfected in connection with the Reverend Hannibal Goodwin's invention of celluloid film, and which made it possible to manufacture the film in strips of any length desired, instead of being limited to short pieces.

"VIA WIRELESS" CAST

Pathe, Provides Great Cast for Feature Headed by Gail Kane and Bruce McRae

The three principals announced for George Fitzmaurice's production of the well-known melodramatic success, "Via Wireless," indicates that the production is surely going to be an all-star one. Gail Kane, whose success in "Seven Keys to Baldpate" and "The Miracle Man" will be remembered, will be the leading woman, and opposite her Bruce McRae will play. Paul McAllister will have the character part.

For the production of those scenes showing the making of a modern sixteen-inch gun, Director Fitzmaurice recently took his principals to Pittsburgh and there staged the scenes in the actual atmosphere.

IN MAUDE ALLAN DRAMA

Among the strong players included in support of Maude Allan in her screen debut which will be made in the next Hepworth release, are Forrest Stanley, Howard Davies, Herbert Standing, Jane Darwell, Mary Ruby, Laura Woods Cushing, and Harrington Gibbs. The production will be released on July 5 on the Paramount Programme. Miss Allan appears in several of her most famous dances during the course of the story.

ALMA REUBEN,
In "The Lorelei Madonna," Vitagraph Theater.

FREULER HEADS MUTUAL

Aitken, Out of Mutual, Will Devote Time to Four-Million-Dollar Combination

Mutual here out the gossipers who have been talking for some weeks past that Wednesday when the annual election of officers resulted in the election of John R. Freuler, president of the North American Film Corporation, to succeed Harry E. Aitken, who withdrew voluntarily.

In addition to Mr. Freuler, the other officers chosen at the meeting are: Harold Thanhouser, vice-president; Paul H. Cromelin, treasurer; and Samuel M. Pike, secretary and general counsel. Besides the officers the directors named Crawford Livingston for the Executive Committee.

The new president issued the following statement as to the policy of the Mutual under the present officers:

"Big investments have been made in staging moving picture plays and the money has come back to the manufacturers with interest because an organization like the Mutual distributes many prints of these pictures. When you consider that an average of 12,000,000 people every day go to the movies in this country, the importance of this volume angle will be apparent.

"While occasionally features of unusual nature may command $1 admission, prices one must not be confused over the real destiny of the moving picture business. It is essentially entertainment for the masses and not the classes. Hence it is our duty to furnish a programme that may be sold in a big, broad way by theaters charging 15, 10, and 5 cents."

KEYSTONERS REUNITED

Fred Mace Back in the Fold with the Keystone's Original "Big Four"

Fred Mace, a member of the Mabel Normand, Ford Sterling and Mack Sennett combination that made Keystone famous, is once more under the direction of the only "Mack." Fred Mace will be remembered especially for his "One Round O'Brien" series, which scored so strongly a year ago. Plans as to his forthcoming pictures under the Keystone brand will soon be announced.

Mr. Mace left the Keystone Company to make pictures for himself, but disagreeable business conditions soon put an end to this. The star then assisted in the negotiations that brought about Evelyn Nesbitt Thaw's debut on the screen.

ESSANAY AFTER LOCAL COLOR

George K. Spoor, president of the Essanay Company is determined that its photoplays shall have real local color in addition to being realistic in other ways, so he has sent a company of players West to take pictures this Summer along the Atlantic coast. Joseph Byron Totten is heading the company, and the first scenes will be taken at Pendleton Hill, Conn., where Director Totten has a big stock farm. The company will then go to Newport News, Atlantic City, and several other places along the coast. Another Essanay company is at present working on Southern stories in Tennessee.

VIOLA ALLEN MAKES HER MOTION PICTURE DEBUT IN AN ESSANAY PRODUCTION.
Miss Allen Is Seen in "The White Sister," With Which Her Fame Was So Closely Identified on the Stage

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (*Special*).—The film colony plunged into sudden gloom upon the sudden death of Elmer Booth, the widely known actor, now is following the bulletins upon the condition of Directors Tod Browning and George Siegman, the other victims of the terrible auto smash. Mr. Browning is in great danger at this writing. With crushed body he suffers internal injuries. One of his limbs is broken in three places below the knee. Mr. Siegman has three broken ribs and internal complications are feared but he will recover, it is believed. The coroner's jury declared that blame for the accident rested with both the auto driver and train crew. The machine carrying the three Reliance-Majestic notables was traveling rapidly along the boulevard in a heavy fog. It collided with a flat car loaded with steel rails, with crushing force. Mr. Booth was killed almost instantly.

D. W. Griffith will have another masterpiece ready for release in the Fall. It is more than one-half finished already although no announcement has been made of the ultimate object of the picture. Several months ago Mr. Griffith, to "fill in" during the production of "The Clansman," started an extensible, three-reel picture, "The Mother and the Law." It developed so many ideas in the Griffith mind that the producer has decided to make it a ten or twelve-reel feature. Already some very stirring and startling material has been incorporated in the negative.

With three feature concerns dangling offers before his eyes, Rollin S. Sturgeon, feature director for the Vitagraph until recently, has quietly taken a train to New York. This is all that is known regarding the future movements of one of the most valuable producers in filmdom.

Well, the big V-L-S-E feature programme simply couldn't stay away from Bill Clune's Auditorium Beautiful. It opened up the street and flourished there, but the house changed hands. The eagle-eyed Clune made one swoop and came up with a death struggle on the prize release.

Now that wonderful Selig Jungle Zoo is open to the public, the throngs gather there daily. All of which is pleasing to Colonel Selig, now here. That fine fellow, John G. Robinson, general manager of the wonderful collection of animals also feels gratified but rather weary. As John knows the names, habits, favorite cuisine and temperaments of every beast, bird, freak and rare fish of the immense place, the interested crowds are running him ragged. But this same gent Robinson, with the patience of a Job, neither murmurs nor rapines but hoofs it over the landscape of Selig's royal gardens, gathering corns on the bottom of his feet and accumulating a husky voice. But, in spite of it all he never fails to respond when duty calls, but trots, and trots and talks until the cows come home. When you come to California be sure and meet up with John Robinson, but do it seated if you really appreciate this right kind of a fellow.

Dorothy Gish and Bobby Harron, with baby stare and an affected air of injured innocence, had the nerve to trot up to us and declare that they didn't know a thing about "Bobby's wonderful secret." Well, if they don't, no one does; the base, deceiving creatures!

Henry Otto, prince of good fellows and star director, dropped into the city a few days ago and renewed old friendships. The American producer says he enjoys Santa Barbara and its people but cannot forget his old love, Los Angeles.

"The Outcast," which made and still is making such a tremendous hit as a masterpiece of the Reliance-Majestic studio, was produced by John B. O'Brien, one of Mr. Griffith's really big stars. Mr. O'Brien's rise in the film world has come through a hard grind backed by brains and a somewhat remarkable personality. Incidentally John is Irish. He owns an estate at Dromore, county of Cork, and is for home rule to the bitter end.

Inceville has four multiple reels on at present. They are: "The Conqueror," starring Willard Mack; "Matrimony," with Julia Dean; "The Last Act," with Bessie Barriscale and, "Redeemed from Bondage," with Forrest Winant. House Peters, the well-known leading man, has joined Tom Ince's forces.

Inceville is to entertain 350 delegates to the annual convention of the National Editorial Association, on date of June 29. A barbecue, rough riding, etc., will be on the bill.

Robert Daly is a new director at the Selig Jungle Zoo. He formerly was with the Universal and Imp. Frita Brunette, one of the most striking leading women of the film art, also is a newcomer there. It is expected that she will appear in the great production of "Mispah."

Webster Campbell lost his auto. The local papers stated the loss. Then the "Beauty" brand man received a note from the thief stating that he didn't have the heart to rob an actor. The epistle directed Campbell to go to a certain spot. He did so. The auto was there. There are no affants but the publicity man.

"The Mark of a Lioness," is a new vehicle in which Kathlyn Williams will be starred amid her old surroundings—the jungle. This three-reel special was written by Miss Williams and is being produced by Director Robert Daly. Divers savage animals will be seen.

Helen Holmes has returned to the Kalem studio after a struggle with poison oak. She has escaped a thousand accidents in her nervy railroad scenes, but an innocent little sprig of oak "got" the star plenty.

Little Mary Pickford and Manager Al Kaufman, of the Famous Players, coast squad, have gone to New York. Allan Dwan, who says he is going East to direct for Fox, also toted along. Thus Los Angeles is deprived of three of the finest "fellows" ever, for a few months at least. Dwan says he soon will be back. Little Mary declares she will return in the Fall. Mr. Kaufman—the clever boquet artist—says he is "ready to return right now."

Grace Cunard says she is going back to that dear Ohio for her vacation. She has planned a hammock in the old apple orchard.

Director Paul Powell, the brilliant Griffith-Mutual director, is featuring Dorothy Gish and Ralph Lewis in "The Mountain Girl."

Josephine Ashton, six years old, made a fall from a Los Angeles bridge, into water, a distance of thirty-five feet, during one of the scenes in the Reliance picture, "The Fortification Plans." The child is the champion infantile diver of the country.

Adoni Foirgt, a French actress, has been added to the forces at the Reliance-Majestic. She was a member of the Sarah Bernhardt theater in Paris.

Charley Van Loan should come a-whooping home. Our old friend Peter Kyne is here holding the eye of the ladies. Also he is unloading a cargo of his lively fiction stories and books upon anxious picture manufacturers. Bro'er Peter also is going to line in with the Photoplay Authors' League pronto. Just as soon as he gets on the screen with his first one. He is writing an article for *The Script* in preparation for the happy day.

Contrary to rumor, Charles Clary, the elegantly sufficient photoplay star, still is with the Griffith-Mutual forces.

What do you think came back? None other than Earl Fox and his gorgeous smile. He trouped in with Al Jolson's "Dancing Around" company and immediately signed up with Colonel W. N. Selig. Mr. Fox already is at work at the Jungle Zoo studio. He will be remembered as star of "The Livid Flame," a Selig multiple, and other releases of a year or more ago.

William Desmond, our own "Bill" of the legit., certainly is making a dent in the public affection since joining the picture squad. He is with Morosco.

Mary Pickford, one of the most enthusiastic members of the Photoplay Authors' League, has an article in the latest issue of *The Script* reviewing the critics. It is as lively as Little Mary herself.

It is farewell. With this final letter to THE DRAMATIC MIRROR, our inconsequential chatter will cease and the Pacific Coast department will go into more able hands, we confidently predict. Multiplying duties in photoplay and writing fields, to which has been added the editorship of *The Script*, have wiped us out as correspondent to the daddy film publication of them all.

Throughout the years this weekly contribution from the great Coast colony has been nothing less than a pleasure. It was our one remaining hobby from the old newspaper days. We thank "Spectator" Woods, the pioneer MIRROR editor, for hypnotising us into taking this correspondence, even though he did it under plea of "temporary aid." We retire with one great satisfaction. Throughout all the Winters and Summers this department has had nothing but pleasant things to say regarding "foe" as well as friend. With satisfaction we reflect that no bitterness, no sentence which could offend was inscribed therein. And this is the whole spirit of THE DRAMATIC MIRROR!

W. E. WING.

[*Mr. Wing says it is farewell, but it really isn't. He assures us that he will occasionally favor us with special articles of a general picture nature, and we feel certain that you will be glad to hear from W. E. Wing's breezy pen from time to time. J. Van Cortmell, who will assume the Pacific Coast department next week, is well and favorably known throughout the Los Angeles colony, and* THE MIRROR *is confident that it will continue to live up to its well-earned boast of "giving you all the news of the Pacific Coast when it is news."*]

ALICE BRADY SERIES COMING

Following the signing of a long contract by which Alice Brady will appear exclusively in screen productions released by World Film, it would seem that a series of features with this pretty star are planned. A series of productions especially suited for Manager Brady's charming daughter are being prepared for her appearances.

HOLBROOK BLINN AGAIN

Holbrook Blinn, who scored so strongly in his initial screen appearance in the World Film production of "The Boss," is to be seen in another feature photoplay also to be produced for World Film by William A. Brady. The vehicle has not yet been chosen.

PARAMOUNT PROGRAM

DANIEL FROHMAN PRESENTS THE UNSURPASSABLE

MARY PICKFORD

IN AN ORIGINAL AND INCOMPARABLE PORTRAYAL

ONE OF THE MOST UNIQUE SCREEN CHARACTERIZATIONS EVER PRESENTED

"LITTLE PAL"

IN FIVE PARTS RELEASED JULY 1ST

PRODUCED BY THE

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Treas. & Gen'l Mgr.

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213-229 W. 26TH STREET, NEW YORK.

Canadian Distributors—Famous Players Film Service, Ltd.

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PARAMOUNT PROGRAM

JESSE L. LASKY PRESENTS

THE FOREMOST FILM FAVORITE

BLANCHE SWEET

IN A PICTURIZATION OF

THE CLUE

AN AMAZING AND ABSORBING INTERNATIONAL DETECTIVE DRAMA

BY MARGARET TURNBULL

RELEASED THROUGH PARAMOUNT PICTURES CORP.

CANADIAN DISTRIBUTORS, JULY 8TH

FAMOUS PLAYERS FILM SERVICE INC.

MONTREAL TORONTO, CALGARY

LASKY JESSE L. LASKY FEATURE PLAY CO. LASKY

120 W. 41ST ST., NEW YORK CITY

JESSE L. LASKY, PRESIDENT SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER CECIL B. DeMILLE, DIRECTOR GENERAL

NEWS!

News is fresh information of what has lately taken place.
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We lead the world in point of "freshness" of our topics
and their news value, as these facts will attest:

1. PATHE NEWS publishes the official war pictures taken with the authority of the French Government. We are one of the only three companies so permitted.
2. PATHE NEWS published the Lusitania pictures on May 8th, the day after the disaster.
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But why continue, you see it *FIRST* and *BEST* in
THE PATHÉ NEWS

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AND STILL THEY COME

Metro Secures Services of More Stage Luminaries and Adds to Plays

More plays, more novels and more stars, and plenty of each, are contained in last week's announcements on the part of General Manager Rowland, of the Metro Company. The plays secured include "Pigs in Clover," "Richard Carvel," "Rosemary for Remembrance," "The Purple Lady," and "The Silent Voice."

Mabel Wehlen heads the list of stars who have been secured for their first screen appearances. Miss Wehlen will be seen in a S. A. Rolfe production of "When a Woman Loves," Charles Horan's romance. A well-known male star is to be secured to play opposite Miss Wehlen. Ralph Hers is another player who will be presented in a Rolfe production for his initial stage appearance when he is seen opposite Lois Meredith in a screen adaptation of Sidney Rosenfeld's drama, "The Purple Lady." Jimmy Kelso, so well remembered for his work in "Our Wives," will appear in a picturization of "The Bridge," another Rolfe production. Ann Murdock will make her debut in "A Royal Family."

Among the other productions planned, which include players who have already been seen on the screen, are "The Liars," with Emily Stevens; "Her Great Match," from Clyde Fitch's play, with Gail Kane in the leading role; "The Spell of the Yukon," from the Robert Service poem, and presenting Edmund Breese; and "My Madonna," with Madame Petrova in a strong role.

Will Nigh is the latest addition to the directing forces of the Metro. His initial effort will be the Rolfe production of "A Royal Family." Jack Noble is to direct "The Purple Lady." Ed Carewe's production of "Marse Covington" is at present nearing completion. "Empty Pockets," the Rupert Hughes's serial, at present running in "The Red Book" and announced for publication in book form on July 10, is the property of Metro and work of production will start soon.

ESSANAY SCENICS

Chicago Company Enters New Field in Production of Travel Motion Pictures

Essanay has entered a field new to that company in the production of scenic pictures. A series of five hundred foot scenics are planned by the Chicago organization which will be released in conjunction with the animated cartoons by Wallace A. Carlson, which are also five hundred feet in length.

The first views to be taken by Essanay are laid largely in the West. There are many views taken in Colorado and throughout the Rocky Mountains, the grandeur of the scenes being exceptional. It is the intention to take scenes of all the beauty spots of America, especially those not greatly frequented by tourists.

POWER IN FRISCO

Officials of the Nicholas Power Company in San Francisco for the Fair have made a survey of the motion picture theaters of that city and disclose the fact that of the city's ninety-six theaters, not counting those on the exposition grounds, ninety-four of the projection machine equipments are Power machines. At the Exposition grounds there are fifty-five projection machines in operation at the present time, and of these thirty-three are Power Cameragraphs.

TRUEX IN VITAGRAPH FILM

Ernest Truex, supported by a specially selected Vitagraph cast, is to be presented on the screen in a feature adaptation of "Artie," from the well-known story by George Ade.

"ALIEN" IN FILM ONLY

Commencing This Week, Spoken Act Is Replaced by Film in Astor Theater Offering

Patrons of the theater who wish an ideal opportunity to compare the relative values of the screen and stage are given an unusual opportunity by the change in the manner of presenting "The Alien." Starting this week, the act on the spoken stage, which was the climax of the offering, is replaced by a conclusion shown on the screen. Mr. Beban and his company will present the play in its original form in other cities for engagements already booked.

George Beban has offered a prize of $25 for the best letter discussing the relative merits of screen and stage as exemplified in this production. The only condition is that the writer has seen "The Alien" in both forms. Letters are to be mailed to the Select Film Booking Agency, Times Building, New York city, before six o'clock on July 1.

ANOTHER McINTOSH FILM

"Colonel Carter" Completed, Burr McIntosh Starts West to Stage "My Partner"

Bartley Campbell's "My Partner," a melodrama that the old-timers will remember is to be staged for the screen by Burr McIntosh. The picturesque star started for the West last week with a company of thirty players to make the production, which is under the banner of the Burr McIntosh Film Corporation and released through World Film. John Leach, Arthur Deagon, Marie Edith Wells, and Ethel Marshall are included in the cast. Eugene Sanger will direct the feature.

Burr McIntosh's first production, "Colonel Carter, of Cartersville," has been completed and will be released soon by the World Film. The play is from F. Hopkinson Smith's story, and presents Mr. McIntosh in the title-role.

CHANGE RELEASE DATE

"The Blindness of Virtue," the six reel Essanay photoplay from the well known play, will be released a month earlier than was originally planned, according to announcement from George K. Spoor. The date now set is July 19. "A Bunch of Keys," an Essanay adaptation of the Charles Hoyt comedy, which was originally booked for July, will not be released until later.

Edna Mayo is seen as Effie, the minister's daughter, in "The Blindness of Virtue," which treats of the sex problem and created considerable of a stir when originally produced on the stage. Bryant Washburn is seen in the opposite role.

BELL HANDLES INDIAN FILM

The W. H. Bell Feature Film Corporation has arranged for the exclusive central states distribution rights on "Indian Wars Refought by the United States Army." This six reel feature was produced by Essanay under the direction of General Nelson A. Miles, the man who had charge of the U. S. troops in the Indian warfare. Col. Cody, Buffalo Bill, is one of the leading figures in the picture. More than 1,000 U. S. troops were used in the picture. This picture was taken in the West on the historic old battle grounds where the Indian battles took place.

VETERANS BEFORE CAMERA

Over 500 veterans of the Civil War, headed by Admiral Sigsbee and Admiral Mariz, and several other prominent men appeared before the cameras last week at the Vitagraph studio for a picture which is intended to arouse patriotic sentiment and which will be exhibited at the Panama-Pacific Exposition.

MARY PICKFORD SEEN IN AN UNUSUAL ROLE IN "LITTLE PAL."
Little Mary Appears as an Indian Girl in This Famous Players' Release of July 1.

ARTHUR HOUSMAN
AT LIBERTY, JULY 1
After 3 years with the Edison Co.
Address SCREEN CLUB, N. Y.

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LEADS
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Producing Director
Fox Film Corporation

FRANK POWELL
CURRENT RELEASE
THE DEVIL'S DAUGHTER
FOX FILM CORP. WILLIAM FOX, Pres.

WALLACE C. CLIFTON
Photoplay Author
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

A CHARACTERISTIC SCENE FROM SELIG'S PRODUCTION OF "THE ROSARY." The Production Was Staged by Colin Campbell, at the Coast Studios.

COMING "BIG FOURS"

V-L-S-E Announces Strong List of Releases for Second Quarter —Stage and Screen Stars Represented

Aug. 2 begins the second quarter of the V-L-S-E organization's existence and announcement was made last week of the sixteen big features planned for release during that period. The list of stars to be seen on the "Big Four's" screen during this period is about equally divided between well-known stage favorites and motion picture stars. With the exception of Marie Dressler's appearance, the stories will be adaptations of plays or novels.

"The District Attorney," Lubin's production of the play by Charles Klein and Harrison Grey Fiske, will start the quarter off. Dorothy Bernard and George Soule Spencer divide the honors in this production with the support of a strong Lubin cast. The week following this Vitagraph will send "The Chalice of Courage" out to exhibitors, with screen stars, Myrtle Gonzales and William Duncan, again seen in the featured roles.

"A Bunch of Keys," Essanay contribution for Aug. 16, is the film version of Charles Hoyt's successful stage comedy. June Keith and Johny Slavin will be seen in the leading parts. "The House of a Thousand Candles," from Meredith Nicholson's novel, will be presented by the Selig Company on Aug. 23, with Grace Darmond and Harry Mestayer presenting the principal characters. "Tillie's Tomato Surprise," in which the inimitable Marie Dressler is expected to repeat the success she made upon the occasion of her first film appearance, will be offered by the Lubin Company on Aug. 30.

In addition to these five big productions, which will be released the first month of the second quarter of the V-L-S-E programme, the Vitagraph will offer "Mortmain," with Robert Edeson in the lead, on Sept. 6; "The Dust of Egypt," with Edith Storey and Antonio Moreno, on Oct. 4; and "The Writing on the Wall," with Joseph Kilgour and Virginia Pierson, will be released Nov. 1.

The Essanay Company will present "The Man Trail," Sept. 13, from the story by Henry Oyens, author of "The Misleading Lady," on Oct. 11. "In the Palace of the King," and on Nov. 8 a screen version of the famous stage success, "The Tin Soldier." "The Circular Staircase" will be offered by Selig on Sept. 20. "Whom the Gods Would Destroy" on Oct. 18, and "The Ne'er-do-Well" on Nov. 15. The Lubin Company will contribute an adaptation of the Drury Lane melodrama, "The Great Ruby," on Sept. 27, and on Oct. 25 a film adaptation of the recent dramatic success, "The Great Divide."

"HYPOCRITES" STRONG

Six Months Old, Yet Bookings Are Still Heavy on Bosworth's Unusual Feature

Officials of the Bosworth Company are especially proud of the success that has been accorded the production of "Hypocrites," which though now six months old, is still one of the strongest booking features on the market.

Carl H. Pierce, Bosworth's special representative, who has had much to do with the success of the picture, points to it as evidence that a screen drama which instructs, and in a measure sermonizes, can be a good commercial proposition. "That opinion," said Mr. Pierce, "was expressed by some of the officers of the Bosworth Company at the time the film was launched. They said that the public was desirous only to be amused—not to be instructed, but in a measure 'Hypocrites' seems to controvert this opinion, it having been declared by many exchange managers to be the most productive film they have ever handled.

"In a letter received last Saturday by Bosworth, Inc., from M. H. Lewis, exchange manager for the Progressive Motion Picture Company, of Los Angeles, Mr. Lewis states: 'We have had a tremendous success with "Hypocrites," having four copies working out of this office constantly, whereas we usually get along very nicely with one print of each subject.'

"C. E. Tandy, general manager of the Southern Paramount Pictures Company, stated recently in a letter that 'Hypocrites' was the most productive money-getting box-office attraction ever shown in the South. J. H. Kunsky, president of the Casino Feature Film Company, has said that 'Hypocrites' earned more money for him in the Washington Theater in Detroit than any other feature ever run. The same reports have been received from various exchange managers and theater owners throughout the country where 'Hypocrites' has broken all box-office records.

"At the same time that these letters have been received others have come from presidents of women's clubs, chairmen of censor boards and other prominent people. Mrs. E. M. Platt, of the St. Joseph's Federation of Women's Clubs, says: '"Hypocrites" is deeply religious, beautifully conceived, beautifully set, and it touches many phases of life all tending to inspire the beholder with a greater love and reverence for Truth.'"

POPULAR ANITA A BRIDE

LOS ANGELES (*Special*). — Short but swift was the courtship which landed little Anita Loos, child wonder of authordom and photoplay writing at San Diego, her home. The phenom who snatched this blushing beauty from her own fireside and rushed her to the altar was Frank Pallma, Jr., of Coronado, the fashionable seaside resort. Anita, who since the advanced age of fourteen years has written for publications, is about as big as a minute. The groom is the size of one and one-quarter minutes, being one inch taller than his beautiful doll. Strangers will be pardoned for regarding the couple as little brother and sister looking for their parents.

Mr. Pallma is a real composer of song and light opera. He wrote part of "The Song Shop," the "Cornelia Waltzes," "Rose, My Rose," and "Blackstone," just issued by Charles K. Harris.

Mr. Pallma is a New Yorker. That was the city which first read Anita. She wrote Beau Broadway stuff at fourteen. Both will return to New York for a visit in the Fall. W. E. Wing.

BOOST GOTHAM CAPITALIZATION

The enormous increase in the business of the Gotham Film Company, Inc., combined with the carrying out of the big plans which were laid out at the inception of the company has caused the Board of Directors to authorize the increase of the capital stock to $1,000,000. This increase in capitalization will give the company such elasticity that it will allow them to expand in a number of directions.

The company was primarily formed to release one picture a month, putting all their time upon the one production, but it has been decided to gradually increase the output of the company until by Oct. 1 they will be releasing one picture a week.

Thomas A Edison who gave Motion Pictures to the World is Again Proving His Leadership in His

3 and 4-act Features

On the Regular Program

Augustus Phillips

supported by

Sally Crute

and

Margaret Prussing

in the

3-Act Comedy Drama Feature

"HER VOCATION"

The situation in this feature is laughable enough to lighten a play with a human bright touch—that of a wife who would a writer be and sends her husband to the Tenderloin to collect material and "atmosphere." Augustus Phillips plays the husband with his usual sense of comedy and forcefulness, while Sally Crute is splendidly cast as the adventurous newspaper woman. Margaret Prussing, as the wife, shows keen comedy aptness. With Harry Beaumont and Mrs. Erskine. Direction J. W. Castle. Friday, July 16th.

Carlton King and Helen Strickland in the strong one-act drama, "Porfilia Mother." Saturday, July 17th.

Raoul Barre's animated cartoons, "Cartoons in the Laundry." 1000 feet. Wednesday, July 14th.

GENERAL FILM COMPANY'S GENERAL SERVICE

WM. CHRISTY CABANNE

Reliance and Majestic Features

"The Sisters," "The Great Leap," "The Three Brothers," "The Lost House," By Richard Harding Davis.

COMING: "Enoch Arden," after Lord Tennyson's poem; "The Absentee," by Frank E. Woods and W. C. Cabanne, featuring Robert Edeson.

IN PREPARATION: "The Failure," by W. C. Cabanne, featuring John Emerson.

HENRY B. WALTHALL

RECENT RELEASES

HOME, SWEET HOME — STRONGHEART — THE AVENGING CONSCIENCE
LORD CHUMLEY — CLASSMATES — JUDITH OF BETHULIA
"THE LITTLE COLONEL" in THE CLANSMAN or THE BIRTH OF A NATION

MARY ALDEN

GRIFFITH FEATURES — Mutual Masterpieces

"Man's Prerogative" — Ibsen's "Ghosts"
"Battle of the Sexes" — "Pillars of Society"
"The Birth of a Nation"

GOSSIP OF THE STUDIOS

RICHARD RIDGELY,
Directing Edison Features.

HARVEY GATES, formerly associate editor of the *Universal Weekly*, and now connected with the Western scenario department of the Universal, is at work on a screen adaptation of Augustus Thomas's "Colorado." Hobart Bosworth will star in the production.

A FEW EXCITING moments were passed at the Universal West Coast studio recently when a fire pot set fire to Adele Lane's dress during the production of "Out of the Flames." The quick work of Director Burton King and Seymour Eiffen, who is playing the lead in the production, put the blaze out before any damage was done.

CHARLES RICHMAN and Eleanor Woodruff were the chief sufferers recently when a half dozen monkeys were turned loose in a scene for "Heights of Hazard." The little animals chased everybody in sight to the tall timbers. A lion was also used in the scene and the players shudder to think what would have happened had he proved as unruly as the smaller beasts.

THE SMALLEYS and a company of Universal players are going to journey to Chicago soon to make a big eight-reel Universal feature concerning which there is much mystery. Incidentally the trip will allow Betty Schade to visit her home town and home folks for the first time in four years.

GEORGE RIDGWELL, who has been an editor in the scenario department of the Vitagraph Company, joined the ranks of the directors recently, his first effort along these lines being the production of "Old Good for Nothin'," a one-reel rural comedy. Jay Dwiggins, Edwina Robbins, and Bobby Connelly had the leading roles in the play. Ridgewell had a long training on the stage before his entry into the screen drama.

FRANCIS BUSHMAN'S company at the Quality studio, Hollywood, Los Angeles, has completed the big battle scenes for the first production of that organization, "The Second in Command." Over six hundred men were used in the scenes and a specially erected Boer village, of about thirty huts, blown up. A dam, which had also been built by the Quality executives and supplied with water from a reservoir three miles away, was the last thing to be blown up. In all one hundred pounds of dynamite were used.

BUCKLEY STARKEY is on a visit to his folks in Fall River, Mass. He assures us that the hundred and eleven cotton mills will not shut down to give him a reception, because they are too busy keeping up with war orders.

EDGAR LEWIS arrived in town last week after several weeks spent in Bag Harbor, L. I., where he is producing "The Bondman." The feature director is still undecided as to his plans after the completion of this Fox feature.

ONE OF THE greatest combinations of them all is once more united. This is the Van Dyke Brooke, Maurice Costello, and Leah Baird trio, which photoplay followers will remember so well. A few months ago Van Dyke Brooke was again appointed by the Vitagraph Company to direct the picture featuring Mr. Costello, and now Leah Baird will be seen once more in the opposite roles. A two-reel picture, "The Dawn of Understanding," will be the first picture to see the trio reunited.

OTIS HARLAN has started work on his first motion picture. It is "A Black Sheep," being directed by T. N. Heffron at the Chicago studios. The film adaptation of the Charles Hoyt play was made by Gilson Willets.

AFTER PLAYING in dramatic features for almost a year, Kathlyn Williams has returned to her first love, animal pictures. She is now working on a three-reel animal feature which she has written herself, "The Mark of a Lioness." The production also marks popular Bob Daly's debut with the Selig Company.

AS SOON as Clara Kimball Young finishes "Marry Money" at the World Film studios, she will start work on a big production of the famous melodrama "Humanity," which was produced by William A. Brady several years ago.

CHESTER BARNETT, John Hines, and Lillian Cook, all promising "youngsters" at the World Film studios, have been placed under long time contracts.

EMILE CHAUTARD, who recently came from France to produce for the World Film Corporation, has started work on his second production, "The Little Dutch Girl," with Vivian Martin in the lead. M. Chautard's initial effort, "The Boss," was well received.

"WE'VE MADE 3,000 PICTURES"

J. Stuart Blackton, of the Vitagraph Company, got to figuring a bit last week, and when he was finished he announced, "We've made 3,000 motion pictures at the Vitagraph plant since the company was started." This unusual record includes films that are one or more reels in length, and it is probably equalled by few other producing companies, as Vitagraph has long been in the lead in number of subjects released.

In reviewing the work done by the company, Commodore Blackton placed particular emphasis on the variety of subjects, and also said that future plans of the company would indicate that in the same space of years the record of 3,000 films would be tripled.

"I find," he said, "in going over some of our earliest efforts that we have included about everything that possibly could be picturized. For instance I find that one of the films was entitled 'The History of a Sardine Sandwich' while next to it is 'The Life of Moses' and 'Les Miserables.'

"While there is no disputing the fact that animated photography, as an art, has improved wonderfully since its inception, a comparatively few years ago, every subject that we have completed could be placed on the screen to-morrow and would be in perfect shape for reproduction.

"During the coming years for the same length of time, according to our present plans we will turn out more than triple the amount of films that we have since the beginning of the company. At the present time we have eighteen companies working at our main studios in Brooklyn while our studios which are scattered about the country contain ten more. Each one of these companies completes a subject very rapidly and our yearly output has increased so tremendously that there is no real check to be placed on the coming productions.

"In placing a valuation on the films that we have turned out, I should say that it will amount to about $3,000,000 and this is a conservative estimate and does not include the cost of the production but is our valuation at market figures."

KALEM COMPANY

MAXIM'S AT MIDNIGHT
The Spectacular Four-Act Cabaret Show
A "BROADWAY FAVORITES" FEATURE
Here is the great big cabaret show which brings Maxim's, and New York's "Great White Way," right into your theatre! This feature represents the combined cabaret shows of Maxim's, Rector's and Bustanoby's, together with the numbers of four of the most prominent headliners in vaudeville. Without doubt, the greatest novelty of the year!
Released Monday, July 12th — Special 1, 3 and 6-sheet, 4-color Lithographs

A FLASHLIGHT FLIVVER
A new "HAM" Comedy. Ham tries his luck as a photographer, but Bud makes the attempt end disastrously!
Released Tuesday, July 13th — 1 and 3-sheet, 4-color Lithographs for all "HAM" Comedies

THE STRAIGHT AND NARROW PATH
An Extraordinary Two-Act Modern Drama
This story, which tells of the perils lying in wait for the attractive, unprotected girl in a big city, will send your patrons home thinking.
Released Wednesday, July 14th — Attractive 1, 3 and 6-sheet, 4-color Lithographs

FOR HER BROTHER'S SAKE
Carlyle Blackwell and Alice Joyce enact the leading roles in this absorbing story of a girl's devotion to her weak-willed brother.
Released Friday, July 16th — Get the 1 and 3-sheet, 4-color Lithographs

A DEED OF DARING
An Episode of the
HAZARDS OF HELEN
RailroadSeries
Helen's daring leap from the freight car to the bridge brace and her jump from the latter to the roof of the stolen train, are two of the exciting incidents.
Released Saturday, July 17th
Strong 1 and 3-sheet, 4-color Lithographs

235-39 W. 23d Street, New York

Selig Diamond Specials Are Clean-Cut Brilliants

"The Shadow and the Shade"
A two-reel Selig Special
Released July 12

"The Parson Who Fled West"
A one-reel Western Drama
Released July 13

Diamond Specials in three reels, are gems of purest ray serene, and Movie patrons miss their meals for Selig's on the picture screen—Good Directors, brilliant casts, every Thursday try to serve, and their productions always last; attain success that they deserve—Picture-play men who are wise will always book the Diamond Frame; clever stories with surprise and branded with the proper name. "The Octopus" is coming soon, 'twill be released July fifteen. It tells of a financier's doom; a wonder plot for you to screen—Thomas Santschi plays the lead in this unusual, gripping tale of pathos and a city's greed, of mystery, lights, and woman's wail—Book Diamond Specials every week, they come to you in three fine reels, no better films for you to seek, for each and every one appeals—Then every week we serve to you productions cut in shorter length, tears and laughter ringing true, each plot possessing bounce and strength—And then the plots from Jungle-Zoo in which wild animals perform, they gather in the coin for you and in artistic worth conform!

"Pup, the Peacemaker"
A Selig one-reel Drama of true heart interest
Released July 15

"The Octopus"
A three-reel Diamond Special
Released July 15

Jungle-Zoo Wild Animal Picture
Released July 15

Selig Red Seal Plays Are Box-office Attractions

SELIG POLYSCOPE COMPANY—CHICAGO

"The Dependable Service"

Have An 'Irish Day'
At Your Theatre

These Photoplays
Made by Irish Players in Ireland

Under the direction of Sidney Olcott

An "Irish Day" with these popular 3 Reel photoplays will make big money for you. Arrange with the Irish societies in your neighborhood to attend in a body.

These great pictures were made by Sidney Olcott for The Lubin Mfg. Co. amid the hills and dales of the beauteous west coast of Ireland and were completed under great difficulties after the outbreak of the present war.

"All for Old Ireland" 3 Reels
Or the Days of '98

Released Wednesday, July 14

"Irish In America" 3 Reels
Release Date Announced Later

"Robert Emmet" 3 Reels
An incident in the life of the great patriot

Release Date Announced Later

Released through the General Film Company

LUBIN
Philadelphia.

FEATURE FILMS OF THE WEEK

"The White Sister" an Appealing Drama—Frank Daniels Scores Strongly in Screen Debut—"The Rosary" Has Charming Atmosphere—"The Dictator"—"Gambier's Advocate"

"THE WHITE SISTER"

A Six-Part Adaptation of F. Marion Crawford's Novel of the Same Name, Featuring Viola Allen. Produced by the Essanay Company Under the Direction of Fred E. Wright and Released on the V-L-S-E Programme.

The White Sister	Viola Allen
Giovanni Severi	Richard C. Travers
Princess Chiaromonti	Florence Oberle
Monsieur Barecinesca	Thomas Commerford
Mother Superior	Emelie Melville
Filmore Durand	John Thorn
Capt. Ugo Severi	Sydney Ainsworth
Dr. Pinet	Bruce Mayuin
Madame Renaud	Camille D'Arcy
Minister of War	John H. Cossar
Colonel Furio	Frank Dayton

This picture should prove extremely popular, for it has a theme which has stood the test of time and its appeal to-day is as strong as it has ever been. It has to do with the young girl who, believing her lover to be dead, enters a convent, only to find after she has taken her final vows that he still lives and loves her. Then follows the intense struggle between her duty and her love with duty triumphant, until a friendly priest steps in and uses his influence to obtain a dispensation releasing her from her vows.

The story is intensely dramatic. The young Princess Chiaromonti on returning to her castle in company with her lover, Giovanni Severi, a young army officer, learns that her father has just died as the result of injuries received in an automobile accident. Her aunt secretly destroys the will left by the Prince, and as there was no civil marriage between the Prince and his wife, his daughter is without legal status, and is automatically deprived of both name and fortune. She is driven from the castle by the Marchesa, who, being the next in line, becomes the Princess, and takes refuge with her old nurse. Giovanni is ordered to Egypt with his regiment and later a report is received that he has been killed. The deposed Princess takes the veil and enters a convent as The White Sister. Two years later Giovanni returns, after escaping from prison, and endeavors to persuade his sweetheart to renounce her vows and marry him. This she refuses to do until Giovanni is hurt in the explosion of a powder magazine, and will die unless his arm is amputated. He refuses to consent to the operation, as he prefers to die rather than live without Angela, and she, after an intensely dramatic scene, finally consents to apply for a dispensation releasing her from her vows.

The direction and photography were of an unusual standard of excellence. The acting pleased. Miss Allen being seen to advantage in her original role. The balance of the cast was good, especially Florence Oberle as the intriguing Marchesa, who later becomes the Princess Chiaromonti. E.

"CROOKY"

A Comedy of Errors in Five Parts, Written by Paul West and Featuring Frank Daniels. Produced by the Vitagraph Company Under the Direction of C. Jay Williams. Presented by Albert E. Smith and J. Stuart Blackton as a Blue Ribbon Feature on the V-L-S-E Programme. Released July 12.

Crooky Scruggs	Frank Daniels
Colonel Bob Roberts	Charles Eldridge
John W. Dench	Harry T. Morey
Susan Dench	Edwina Robbins
Dora, his daughter	Anna Laughlin
John Willis	Evart Overton

Whether he appears on stage or screen, a natural born comedian is always a comedian. When Frank Daniels first appears at the very end of a long line of convicts, as Crooky Scruggs, he gets a laugh, and he continues to get laughs with every movement and gesture throughout the length of this extremely well conceived and well produced comedy, for he is one of the very few comedians for whom the word inimitable was coined by the lexicographers. However, he does not deserve all of the praise for the success of the picture, for he was ably supported by a strong cast in which Charles Eldridge and Edwina Robbins deserve commendation as assistant fun makers, and was fortunate in having a director in the person of C. Jay Williams, who was capable of staging the various situations in such a manner that the grotesque eccentricities of the star were brought out to the slightest detail. It can be safely said that this picture contains everything requisite for a successful comedy. It has an amusing story, which, while having little that is original, teems with laughable situations; it has Frank Daniels; it has an excellent supporting cast; it has consistently good photography; it has an able, efficient director and has been produced most elaborately with settings that are beautiful and artistic without being obtrusive. It is a thoroughly good picture from every viewpoint and one that will undoubtedly be riotously received by moving picture patrons the world over, for it has the universal appeal of clean humor.

Colonel Bob Roberts, a wealthy Western ranch owner, decides that he will take a vacation and he arrives in New York with a letter of introduction to a wealthy captain of finance. Unfortunately the day of his arrival happens to be the day of one of those periodic upheavals indigenous to the stock market and he is refused an interview without his letter being read. About the same time Crooky Scruggs, a convict in Sing Sing, decides that he needs a vacation and laughably escapes in a barrel. He is successful in stealing a suit of clothes, which he puts on over his prison costume, and eventually arrives in New York. There, by a curious streak of fate, he falls in with Colonel Bob, and after a few drinks together they form a mutual admiration society, with the result that in the wee small hours of the morning they arrive at a hotel in a very much intoxicated condition, and are put to bed. Crooky awakes first in the morning and stealing his companion's clothes and personal belongings, prepares to depart, leaving his convict garb for his innocent companion.

Hard pressed for money and not knowing which way to turn in order to procure the necessary margins, the captain of finance accidentally reads Colonel Bob's letter of introduction, which states that he has several hundred thousand dollars to invest. There follows a mad rush to learn the Westerner's whereabouts. At last he is located and the magnate's chief clerk arrives just as Crooky, in the garb of Colonel Bob, is leaving the hotel. He is seized and hurried to the residence of the magnate, where he is treated like a king. Complications follow each other with startling and laugh-producing frequency. Colonel Bob is arrested as Crooky Scruggs, the escaped convict, and it is only with the arrival of guards from Sing Sing, who see at once that he is the wrong man, that his story is given credence and Crooky at last captured and returned to durance vile. E.

"THE ROSARY"

A Seven-Part Adaptation of Edward E. Rose's Play of the Same Name, Featuring Kathlyn Williams. Produced by the Selig Polyscope Company Under the Direction of Colin Campbell, for Release on the V-L-S-E Programme.

Young Brian Kelly	Roland Sharp
Brian Kelly	Charles Clary
Vera Wallace	Kathlyn Williams
Alice Wallace	Gertrude Ryan
Father Ryan	Frank Clark
Widow Kelly	Rosemie Rosemer
Bruce Wilton	Wheeler Oakman
Kenward Wright	Harry Lonsdale
Hostess Martin	Sidney Smith

As an example of able photography and direction this picture is almost in a class by itself, as it contains some of the finest touches it has been our pleasure to witness. This is especially true in the early scenes supposedly laid in Ireland, in which there are some most realistic settings showing Irish peasant life. Colin Campbell has conclusively proven his versatility, for he has been forced to use almost every style of setting known to the director in this offering and he has done it in a manner in conformity with the best known methods of picture production.

There is really only one major fault to be found with the picture and that is its almost interminable length and the ceaseless wanderings down the highways and byways of useless unnecessary detail. There are two separate and distinct stories more or less closely interwoven, but it can be safely said that both of them would have been stronger if separated and made into shorter individual pictures. First there is the story of Brian Kelly and his growth from a small boy in Ireland to a successful and well beloved Catholic priest with a wonderful work to do in the world. This is an exceedingly able character study and the moving picture field would be greatly enriched if there were more of this kind. Then there is the story, intensely dramatic, of the love and struggles of Bruce Wilton and his wife.

The first four or five reels show the growth of Brian Kelly from a small boy to a Catholic priest and also the growth of his ward, Bruce Wilton, through the changing years, until his marriage and the accumulation of a vast fortune on the stock market. On the night of the anniversary of his wedding he presents his wife with a beautiful diamond rosary and Father Kelly with a new church. He is visited by his supposed friend, Kenward Wright, who has wronged his wife's sister, and during the night this sister discovers Wilton's plans for a big stock deal on the morrow and tells Wright, who in turn ruins Wilton. The latter, knowing that his wife was the only person he had told of his plans, believes that she disclosed them to Wright, and an estrangement follows. Wilton becomes a dissipated tramp and his wife is in misery and want. On the day of the dedication of the new church, which was paid for before the crash came, Wilton and his wife accidentally meet in the vestibule and Father Kelly, who by means of his keen insight into human nature, has discovered the nefarious part played by Wright, causes a reconciliation. E.

"THE DICTATOR"

A Five-Part Adaptation of Richard Harding Davis's Play of the Same Name Featuring John Barrymore. Produced by the Famous Players Film Company Under the Direction of Oscar Eagle and Released on the Paramount Programme June 20.

Brooks Travers	John Barrymore
Lucy Sheridan	Charlotte Ives
Juanita	Ruby Hoffman
Simpson	Ivan Simpson
General Campos	Walter Craven
Colonel Bowie	Robert Broderick
Mrs. Bowie	Esther Lyon
Rev. Beattie	Harry West
General Rivas	Mario Majeroni
Duffy	Thomas McGrath

John Barrymore is undoubtedly the best light comedian to be seen in pictures, but even his inimitable mannerisms and expressions fail to make "The Dictator" more than an average five-reel picture. It cannot in justice be called a poor picture, neither can it be called a good one, and with the exception of Mr. Barrymore, who is always funny when he wants to be funny, it leaves little room for comment either way.

It starts off in a lively and amusing manner, then lets up very appreciably and finishes with some scenes that afford the star several opportunities which he seizes upon with avidity. We are surprised that such an experienced director as Oscar Eagle should have let such careless mistakes as a wrong and impossible method of resuscitation from drowning, a United States navy wireless operator on duty in civilian's clothes, and the use of a very queer looking boat as a navy steam cutter, creep into the picture. One expects better things of a man of his ability.

The story develops very slowly. Brooks Travers leaves New York very hurriedly for Central America under the impression that he has killed a man. There he is automatically forced to become a dictator and becomes mixed up in the excitable and ever changing politics of the little banana republic, with the result that he is on the verge of being shot when rescued by a party of United States bluejackets. There is a delightful and at times very amusing little love story which is most capably and ingenuously handled by Charlotte Ives. The supporting cast was good. E.

FRANK DANIELS COMES BACK TO MAKE THEM LAUGH ONCE MORE.
This Time It's on the Screen, in Vitagraph's "Crooky Scruggs," V-L-S-E Release.

"GAMBIER'S ADVOCATE"

A Five-Part Adaptation of Ronald MacDonald's Story of the Same Name, Featuring Hazel Dawn as "Clarissa." Produced by the Famous Players Film Company Under the Direction of James Kirkwood and Released on the Paramount Programme June 20.

Clarissa	Hazel Dawn
Stephen Gambier	James Kirkwood
Cyrus Vane	Fuller Mellish
Gene Vane	Dorothy Bernard
Leslie	Robert Broderick
Mrs. Leslie	Maude Odell

Were it not for Hazel Dawn this would be considered a very mediocre picture and even with her personality to lend a touch of brightness it does not rise very far above that class. The story is crude and uninteresting and although the direction and photography are excellent they fail to compensate for the ennui-producing features of the story. It is again the case of using the name and reputation of a well-known star, and it might be added, also, that of a well-known director, to carry a poor picture, for a picture cannot be good irrespective of the quality of the photography and direction if the story, the main requisite, is crude and mediocre.

This is Miss Dawn's first appearance before the camera in a drama, her other two appearances being in comedies, and although her acting left little to be desired, still, to be perfectly frank, we much prefer seeing her in light comedy to which her personality seems especially fitted. James Kirkwood playing opposite was capable, and the balance of the cast was good.

The story has to do with a young girl, who sees her stepmother in the arms of the man who saved her from drowning, and who, in order to prevent her father, who has also seen the embrace, from committing murder, hurriedly substitutes herself in her stepmother's place, and later forces the man to ask for her hand in marriage. Although she really loves the man, she will have little to do with him until the stepmother explains that she was at fault through a sudden wave of emotional gratitude. Later the young man is accused of murdering his benefactress on circumstantial evidence and is about to be convicted when the young girl hurries to the insanely jealous divorced husband of the murdered woman and procures from him the evidence which will clear her lover. E.

"THE CRIMINAL"

Three-Part Broadway Star Feature Produced by Van Dyke Brooke from the Script by Anna Brossman.

West, district attorney	Maurice Costello
Wells, head of the gang	Van Dyke Brooke
Nell, his adopted daughter	Norma Talmadge
Maggie, his wife	Maud Milton
Anna West, the wife	Estelle Martin
Reeves, a detective	Thomas Mills

"The Criminal" is a peculiar character study in which the brunt of the work centers in Norma Talmadge, and for our part there could be no more welcome pivotal person than that. Miss Talmadge has girlishness a-plenty, but she is also a really experienced little actress, one who gets over every small inflection of meaning. Miss Talmadge, in a good many ways, is our ideal conception of what a character lead should be.

The story is most consistent up to a certain point. It opens with the leaving of a basket on the doorstep of a man named West, the seizure of the basket by a criminal near-by, and the bringing up of the child by this man, who by the time the girl is grown to young maturity is the leader of a well known but unapproachable gang. The foundling is kept in ignorance of her birth, thereby fearing to give away her "father," whom she dreads and who prevents her obtaining honest employment. Her "mother" she has instinctively felt to be her friend.

The new collector is now introduced, and a lover seems to have been found for the girl. This person also enters into crooked dealings with the gang leader, but he likewise persuades the girl to meet him at his office and to tell what she knows about her "father," the reason she assigns for being unable to marry him. In the next room are the district attorney and assistants, fixed to a dictaphone. Then the gang leader rushes in, shoots the insurance man, whom his badge reveals to be a detective, and makes his escape. Those in the next room rush in, and the girl is jailed for the shooting.

Then the wife of the district attorney, who disappeared after leaving the foundling, as she thought, on the father's doorstep, appears, and the story, with the introduction of this new character, enlarges and seems to lose the concentrated interest it has up to that time by all means possessed.

Revelations, confessions, and easy deductions lead to the capture of the gang leader, the release of the girl, and the final promise of her real father, the district attorney, to take her and her adopted mother, both, into his home on her promise to remain with him, for the girl favored the woman who had raised her.

Van Dyke Brooke plays the gang leader as an outwardly respectable person living in the best of surroundings. Maurice Costello is the acceptable district attorney, with the minor parts also well played. F.

WILLIAM F. HADDOCK,
Producing Gotham Features.

HERE AND THERE

Flinn With Lasky

John C. Flinn, for the past three years dramatic reviewer and assistant dramatic editor of the New York *Herald*, has joined the staff of the Lasky Company, as promotion and publicity representative. Kenneth McGaffey, at one time press representative of Comstock and Gest, has been added to the publicity staff at the Hollywood studios. Whitman Bennet, formerly publicity representative for the Lasky Company, remains in an executive capacity.

To take his first rest since the formation of the Paramount Pictures Corporation, W. W. Hodkinson, its president, left for a six weeks' trip to California and other points West at 5 o'clock on Sunday afternoon. He was accompanied by Mrs. Hodkinson and his son. While his trip is primarily for pleasure, he has so many interests en route, that it will be almost impossible for him to entirely escape business matters, and he will undoubtedly have something to say about film conditions throughout the country on his return. On Friday evening, June 18, he was given a surprise dinner at the Hotel Claridge by his department heads.

Big Screen Club Affair

Keep your eyes open for a big public entertainment to be given by the members of the Screen Club at a New York theater in the last week of August. A meeting of the club to formulate plans was held last week and it promises to be a gala affair.

P. A. Parson, Pathe's popular publicity man, is off on a vacation, to parts unknown.

The Jesse L. Lasky Feature Play Company announces that Carl Anderson, formerly business-manager of this concern, who recently resigned to accept an important executive position elsewhere, returned to the Lasky Company Monday.

Whitman Bennett, formerly press representative for the Lasky Company, has been assigned to the position formerly occupied by Mr. Anderson. Mr. Anderson will be associated with the company in a new general administrative capacity based on his long association with the business and his peculiarly intimate knowledge of the manufacturing and sales conditions throughout the country.

MARY PICKFORD IN NEW ROLE

Mary Pickford is seen in an unusual characterization in the current Famous Players release, "Little Pal," scheduled for the Paramount programme on July 1. The photoplay has been written originally for the screen, and, being built around Miss Pickford especially, promises an unusual treat.

YALE BOSS, after six years with the Edison Company, during which time he was strongly featured, has left that organization. Yale was popular as a boy actor, and also in recent years has gained notice in juvenile roles.

PALACE PLAYERS READY

The Palace Players' Film Company announces itself as ready to step into the film producing arena. Last week the company held a jollification at the Victor studios in West Forty-third Street, where the pictures will be made. Sigmund Renee, a former Berlin producer, will have an important part in the directing. The officers of the organization are: Warren A. Miller, president; Joseph L. Hegerman, treasurer; C. M. Ackerman, secretary and general manager. Offices are in the Times Building.

LEADING
EDISON DIRECTORS
CURRENT RELEASES

Richard Ridgely
"The Tragedies of the Crystal Globe"
3 parts—July 8

John H. Collins
"Cohen's Luck"
June 11

Langdon West
"The Corporal's Daughter"
June 19

James W. Castle
"The Test"—3 parts
June 4

Will Louis
"A Sport of Circumstances"
June 25

Tom Moore
Screen Club New York City

ADELE LANE
UNIVERSAL FILMS
Direction, BURTON KING

EDWARD JOSÉ
Producer of Features (Pathe Release)
First Release—"THE BELOVED VAGABOND"
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LAURA D. WILCK, 1475 Broadway, N. Y.

Emmett Campbell Hall
PHOTOPLAYWRIGHT—Lubin Company
Showing— "ROAD O' STRIFE" —5 reels

WALTER EDWIN
DIRECTOR

Frank H. Crane
Director Peerless Features

J. M. RIDGELY
METRO PICTURES
In Preparation "THE SEALED VALLEY"

GEO. FITZMAURICE
Releasing his own features through the
PATHE EXCHANGE
In preparation—Via Wireless

FRANK DAZEY
Photoplay Author
JUNE RELEASES:
June 10. MR. BLINK OF BOHEMIA..... "Managers may book this with assurance."—M. P. W.
June 18. PHILANTHROPIC TOMMY..... "A very pretty story."—Dram. Mir.
June 24. THE HAND OF GOD (2 Reels)..... "An entire success."—Dram. Mir.
Recent Comedies: Cupid's Column, Timid Mr. Tootles (2 Reels), Whose Husband? Cutey's Sister.
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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

WALLACE C. CLIFTON.
Scenario Editor, Selig Zoo.

Lanier Bartlett, who adapted "The Spoilers" and "The Ne'er-Do-Well" for the screen, and who is the author of hundreds of photo plays produced by the Selig Polyscope Company, has contributed an interesting opinion on the art of photoplay writing. "The idea held by so many would-be authors, that a mere synopsis constitutes a photoplay always provokes me," writes Mr. Bartlett. "I cannot understand how anybody who pretends to take the work at all seriously, and expects to claim a living or any part of a living from the business and art of photoplay writing, can stick by such an argument. A bare idea is not a photoplay, any more than an idea is a poem, or a stage play, or a painting, or a piece of statuary. An idea is the first requisite, to be sure, but what about the *working out* of that idea? Can a scribbler pretend to be a poet who sends in *ideas* for poems to the magazine editor, and expects the latter to versify them? The ideas themselves may be very poetical, but until they have passed through the processes of art, and are tooled by technique, they are not entitled to distinction. The magazine editor will not claim that every amateur poet's poetry must be technically perfect. If the idea is truly poetical, the weak spots in the structure can be strengthened or eliminated. But the editor will claim that the would-be poet make at least at attempt at verse structure before he submit his wares. Can a writer hope to be known as a stage playwright, who submits *ideas* for plays to theater managers, and expects the latter to create the dramatic form and supply the dialogue? Can a person be known as a painter or sculptor who suggests graphic or plastic art ideas, but never attempts to execute them?

* * * *

How About the Photoplay?

"Then how about the photoplay?" pertinently inquires Mr. Bartlett. "Why should the studio editor or director be expected to supply all the art, all the dramatic instinct, all the technique that is necessary to the development of any dramatic or comic idea into an effective scenario? No scenario contributed from the outside need be perfect in technique or dramatic construction. The editor and director are expected to develop it along these lines. But certainly the original author should supply the basic structure of the photoplay. Most people have ideas. It is common enough to hear an acquaintance say, concerning some human event which has come to his or her notice, "My, wouldn't that make a great little story!" That person has the idea for a story all right, but does that make him a short story writer? Another person remarks time and again and always with a correctness that is undeniable, 'What a character for a novel, or 'That woman's life would furnish a plot for a corking good play!' This person can probably sketch for you in an offhand way the salient features of the character in question with acuteness, or jot down the dramatic events in the life that ought to be made into a story; but does this make the person a novelist or a playwright? It takes native talent plus study and experience and hard work and pride in the finished product to make a successful short story writer or novelist or a successful photo-playwright. There are some ideas for scenarios so big and so original that they are bound to sell even when the contributors have made no attempt to erect them into creditable structures. These should never be discarded simply because they are without technical presentation. There are always technicians in the studios who can work these ideas into presentable form. In this respect the film editor's office differs from the magazine editor's office (magazine editors may blue pencil and polish, but never make a business of *writing* other people's stories). But the reason for this difference is not because it ought to be so, but simply because the writing of photoplays is as yet such a new art that the high standards of talent and technique that prevail in the other allied lines of artistic expression have not been applied here with any uniformity. It is inevitable that this should be so, but is it necessary that it should always continue so?

* * * *

Graphic and Plastic.

"The photoplay may be said to be a combination of the graphic and plastic arts," continues Lanier Bartlett. "How can anyone follow such an art with seriousness or pride or hope of high achievement until he has learned to apply the rules of form to his product? If he cannot mold his model, or draw his design for the completed work of art, how can he be truly an exponent of this graphic-plastic type of expression? The work of scenarioising a story for screen purposes is full of difficulties and pitfalls. It is not as easy as it looks from off-scene by any means. To maintain perfect continuity and at the same time fit the story to a given film footage, is a severe test of the writer's narrative sense, dramatic instinct, and knowledge of camera possibilities and limitations. A great big original idea or plot, badly put together by the scenario builder makes a weak and uninteresting film (unless the director has the brilliance and technique to detect and remedy the deficiencies of the script. Some of them have; *many* have not). Again let me repeat, lest I be misunderstood as laying stress on the letter rather than the spirit of the law of scenario writing, that it is—merely technical knowledge that counts in putting together ideas into scenario form. The technician must be possessed also of dramatic and literary feeling, in spite of the contrary declarations of the correspondence schools; must have a broad knowledge of human nature, history and geography, and an innate sense of the proportion and the eternal fitness of things. This may sound like 'heap big talk' to the amateur dabbler in photoplay ideas, but I believe that it is 'good medicine' just the same.

* * * *

If I Am Right!

"If I am right," says Mr. Bartlett in conclusion, "then why should the free lance contributor who really wishes to make good put himself forever at the mercy of others? Under this system, the photoplay contributor can only claim a partial satisfaction in his idea when the finished product appears on the screen, because, while the idea may have been born of the contributor's brain, it has been raised and trained by the fathering mind of the studio writer; and many psychologists claim that training and environment have more to do with the development of young organisms than has heredity! I have no fear that the development of a real aristocracy of American photo-playwrights will hurt the staff writer's job. Else I wouldn't be propounding the theories touched on in the above! No, the staff writer and reviser is a necessary institution and a good one. But the whole dignity of photo-playwriting, from a mere jotting down of ideas to the dignity of an art, should not be left to him alone."

The Novelist's Day.

And right now, it may be said, is the heyday for the novelist. He receives magazine serial rights for a good story. He then gets book royalties. Again, the book may appeal to a film editor and motion picture royalties are turned over to the author. And then again the novel may also be dramatized for the spoken drama, thus bringing revenue from every possible angle into the novelist's pocketbook. And then there is another financial possibility. The novelist may receive an assignment to write a film serial or he may sign a contract to write the story for some newspaper syndicate to appear while the film is showing. Truly a Golconda for the novelist! That the novelist—or the "creative artist," as referred to by Meredith Nicholson—is finally awake to the film possibilities is shown by the numerous authors' agents who bombard the scenario editors with letters and telegrams crying their wares. But when all the "best sellers" are utilized, what then? Will not the haughty writer of fiction be obliged to buckle down and learn the ins and outs of scenario writing along with the rest of us? Echo answers that he will. As he cannot write over two novels yearly, he must sooner or later learn to write the photoplay as such. As it is now, it is the staff writer who creates new life and action out of many a novel, and the credit frequently goes entirely to the original author.

* * * *

A New Idea.

And to make the reading of novels the more attractive to the script editor it has remained for William P. Randall, the Players, New York city, to devise a new idea and one that will be greeted by three rousing cheers by the script reader. He has contracted with one of the greatest publishers of fiction in the world. He reads all their latest fiction as it is published, retells the story in about two thousand words and submits it to the producer. Along with the boiled down plot there is included all information about that story that would be of any use in deciding upon its value as a motion picture possibility. This data includes locations required, cast, suggestions as to what may be eliminated, where the story needs building up, scenes that can be added, copyright, holders of dramatic and picture rights, time and place of story, etc. In short, Mr. Randall gives the producer in about four typewritten sheets all that he would need to know whether the story would prove available to his requirements. Then, if he is interested, the publishing company supplies the complete novel to read in detail. Thus the script editor receives in twenty minutes what it would take him at least two days to figure out for himself. The work costs the producer nothing, as Randall deals directly with the publishing house. A word or two from the editor outlining requirements is all that is necessary. Even the synopsis by chapters is outlined, all of which goes to prove what a fine art the feelings of the publisher, the novelist and the film manufacturer is becoming.

* * * *

An Enjoyable Banquet.

The banquet of the Photodrama Club, of Chicago, marking the close of the season, proved a great success. Thirty-five of Chicago's leading script writers were present and also a number of motion picture stars. In addition to a splendid programme there were addresses given by Mrs. Hawthorne and Messrs. Van Petten, Walker, Saxon, Zimmerman and Clarke. President C. A. Frambers spoke of the splendid progress of the club and the good it accomplished which is evidenced by the fact that with a few exceptions the majority of the members had sold one or more scenarios notwithstanding the fact that when they applied for membership they were amateurs with little or no experience in writing scenarios. Wilmuth Merkyl, of the United Photoplays Company, made a pleasing impromptu. Maude Moore Clement, the winner of the Mirror-Edison contest, closed the programme with a musical composition from her own pen, "The Photodrama Glide," which she intends to publish. Treasurer C. A. Buckley favored with a vocal selection. President Frambers was presented with a handsome gift. A promise of a new club next Fall on a much larger scale was made. Among the invited guests were Grace Darmond, Wilmuth Merkyl, Willard Case, William Lord Wright, W. E. Wing, Russell E. Smith, Frank E. Woods, Ruth Stonehouse, and Richard Travers.

* * * *

A Comeback.

Frederick E. Lindsey was told to hold his story until revision was unnecessary. In other words, to put the finishing touches upon it before it went the rounds, not later. Here is the comeback: "Personally I do put my best into my stories before sending them out, but you will recall that I said that no matter how good a story originally was, it can be made better by constant revision. 'Tis the truth! Now regarding that 'holding' proposition. Are not original ideas requested of the outside photoplaywright? Are there not quite a few bright minds on the lookout for these original ideas? Isn't there such a thing in this old world as thought telepathy? Now listen: I've tried that holding scheme, in fact, there are few ways I have not tried. I've held plot ideas while trying to improve upon them until some wiser brother beat me in with a similar idea. I've not had this happen once, but several times. I've had them beat me in with titles. I'll admit that these stories were not exactly like mine, but yet there was enough similarity between them to cause mine to be returned marked, 'similar idea used before.' As long as original ideas are the first thing considered there is no use in spending weeks over a manuscript to have it come back marked 'similar idea used before.' I just wish you to know that I am always putting my best into a story before sending it out, then putting a little more in it before sending it on another trip when it returns from the first. For one editor cannot always get the value of a story and it is up to the writer to pass it on with added details." What's the use?

NEW FILM COMPANIES

ALBANY (*Special*).—The following newly formed amusement enterprises were incorporated with Secretary of State Hugo the past week:

Arrow Film Corporation, New York city. To operate theaters and produce motion picture films. Capital, $30,000. Directors: Albert S. Levine, Frank W. Lynch, Margaret E. Walsh, 71 West Twenty-third Street, New York city.

Van Dyke Film Production Corporation, New York city. Theatricals, vaudeville, and motion pictures. Capital, $50,000. Directors: Arthur E. Oakley, C. A. Cole, Robert A. Van Voorhis, 320 Forrest Street, Jersey City, N. J.

S. I. G. Motion Picture Corporation, New York city. A general motion picture business. Capital, $200,000. Directors: F. J. Gribbon, A. Schmidt, Jr., F. Lipnick, 1838 Seventh Avenue, New York city.

Monarch Producing Corporation, New York city. Moving pictures and theatricals. Capital, $10,000. Directors: Lee G. Day, Conrad W. Giese, George W. McGregor, 5 West Seventy-fifth Street, New York city.

Windsor Film Corporation, New York city. Motion pictures. Capital, $2,100. Directors: H. J. Weil, Paul J. Corn, Joseph L. Harberger, Wallick Hotel, New York city.

L.-A.-O. Phonograph Company, Inc., New York city. To manufacture motion picture films and operate theaters. Capital, $15,000. Thomas F. McMahon, Clinton Hamilton, Bailey C. Elliott, 1400 Broadway, New York city.

Apex Advertising Corporation, New York city. Theater curtains and motion picture screen advertising. Capital, $10,000. Directors: Phillip Simon, Harry E. Feldman, Ben Hyde, Wallick's Hotel, New York city.

The Equitable Motion Picture Corporation of Richmond, Va., has been granted a charter to conduct a general motion picture business in this State. The concern has a capital of $2,000,000, and Lewis J. Selznick, 130 West Forty-sixth Street, is designated as the representative of the company.

The Rialto Theater Corporation, of Virginia, capitalized at $150,000, has also been incorporated in this State, and is authorized to engage in the theatrical and motion picture business. The company will be represented by Samuel L. Rothapfel.

GEORGE W. HENRICK.

The White City, Chicago, has inaugurated a new picture-play policy, to take the place of big band organizations, as the leading free attraction feature of the park. The operating booth and picture screen are out in the open Parisian Gardens, which have accommodations for ten thousand people. The Essanay six-part production, "Indian Wars Refought by U. S. Army," distributed exclusively through the Central States by the W. H. Bell Feature Film Corporation, Chicago, marked the opening of the new idea advertised extensively as "Fresh Air Pictures." The initial ten days' engagement was declared a decided success.

The V-L-S-E officials wish to correct any misapprehension that might arise concerning "The Rosary," which is a seven-part production. "It will not be charged an increased rental," says the "Big Four." "We are releasing by the subject and not by any rule of reels."

HYPOCRITES

The Film Classic

Tells the TRUTH about The World The Flesh and The Devil

"QUINN'S SUPERBA "Quadrupled its receipts when running HYPOCRITES" J.A. QUINN Los Angeles, Cal.

St. Joseph, Mo.
St. Joseph Federal Women's Clubs.

"HYPOCRITES" is purity itself. The allegory is beautifully conceived and finely set, all tending to inspire the beholder with reverence for truth.

(Signed)
Mrs. S.M. Platt.

New Orleans, La.

We had run in our Tulane Theatre every big production, but it took "HYPOCRITES" to top them all.

Josiah Pearce & Sons.

Dallas, Texas.

"HYPOCRITES" proved the greatest box office attraction we ever had in the South.

C.E. Tandy, General Manager.
SOUTHERN PARAMOUNT PICTURES CO.

Detroit, Michigan.

"HYPOCRITES" earned more money than any film ever run.

J.H. Hunsky.

Greatest money-getter ever put on the screen
Letters on opposite page prove it

Booked only through Paramount exchanges

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Publicity office
220 West 42nd Street
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LOS ANGELES, CAL.

ONE WHO HAS MADE GOOD

Harry Chandlee, one of Washington's well-known young business men, realizing the great future in photoplays, turned his attention to scenario writing in the latter part of 1913, and succeeded so well that, in March of 1914, he received an offer from the Lubin Manufacturing Company to become one of them. After some hesitation he yielded to the flattering offer made him, and also to his own inclination, because of his great love for the work, and went up to Philadelphia, where he has been ever since. As an evidence of his success, a recent issue of the *Woman's Home Companion*, in its department "Better Films," made flattering mention of one of his last plays, "The Blessed Miracle." This mention was specially gratifying to Mr. Chandlee, in view of the fact that some of the Pennsylvania State Board of Censorship questioned the effect of the film on the public. That the public knows what it wants better than the censors can always tell them has been demonstrated, however, by the universal approval which "The Blessed Miracle" has met with wherever the picture has been shown.

"From seeing 'The Blessed Miracle,' I take it that you do not believe melodrama essential to a good play?" I questioned.

"I believe that picture plays can be produced which would be intensely interesting without depending upon sensationalism or spectacular features," was his reply, "and that interest could be held by dealing with subjects similar to those handled in the problem plays of the stage, taking situations that might occur in the every-day lives of any one, and bringing them close to the audience. I was convinced of the tragedy of the childless home, and the effect of childlessness on the husband and wife, so I developed 'The Blessed Miracle' along these lines—showing the happiness of the newly married couple in the anticipation of children, and the emptiness of their luxurious home five years later, when they are still without little ones. Then the 'Other Woman' comes into their lives, and, envying the luxury in which the wife lives, determines to take the husband for herself. The 'Other Woman,' appearing as an ingenuous girl, slowly estranges the couple while sympathising with both in their unhappiness. She has nearly won the husband, when the birth of a child, while the wife is seeking her absent husband, brings the two together. You see, there is nothing impossible in the story—such things frequently happen, and for this reason, it is logical to suppose, may be understood by a great number of persons."

Before going into motion pictures, Mr. Chandlee contributed Sunday specials to Washington papers, edited the *Automobile Age* of Washington for a time, and spent considerable time in Cuba and Mexico gathering information on the transmission of diseases by tropical insects, which he later embodied in a series of semi-scientific articles for *Pearson's Magazine*. So, with the bug in his blood for writing, he was unable to withstand the lure of the scenario, and in this way the Lubin Manufacturing Company got one of its ablest scenario writers.

It is a queer coincident that Rosetta Brice, a Washington girl, who is making good in moving pictures, is the "Other Woman" in "The Blessed Miracle," and that the director and leading man should be no other than Washington's Joseph Kaufman.

MARIE ROY.

INDEPENDENT FILMS

Primitive Dances of the Malayans (Pathe).—A short length of film depicting the native idea of terpsichorean grace as revealed by these plump beauties to the accompaniment of a male orchestra. It is split with When Knights Were Bold. F.

When Knights Were Bold (Pathe).—The J. R. Bray studio has contributed another major part-reel of very clever animated cartoons. Knights who ride funny mounts, dinosaurs of the early ages, and a number of other Pleistocene pets are the means by which these artists keep an audience in constant good humor. It is split with Primitive Dances of the Malayans. F.

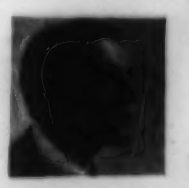
When Charlie Was a Child (Pathe).—Childlike representations, and good ones, too, of Charlie Chaplin, Ford Sterling, Mabel Normand, and Syd Conklin, fill this one-reel travesty on the usual Keystone type of comedy, with laughter. The kids are clever, and, besides, their actions are a direct take-off of the best known movements of these celebrated slapstick artists. The sight of these youngsters kicking each other, male and female, about, committing various other breaches of manners, while it may cause parental despair afterward, will at least furnish them with fifteen minutes of preliminary enjoyment. Moreover, they may explain it away by the fact that the whole series of events was shown to be but a dream, induced by a too highly-colored poster. F.

Bing! Bang! Biff! (Pathe).—Two country cousins who are after the same girl mix things in a complication of slapstick and farce-comedy. The usual run of pies and eggs thrown, a water tank in which to disport themselves, a pistol, and other well recommended mediums furnish them with the means of continuing the offering through one reel. It follows the fable of the two thieves quarreling over a donkey for the honest man—in the shape of the minister—comes along and rides away with the girl. F.

Small Denizens of the Seashore (Pathe).—An educational picture showing close-up views of the multifarous animals to be found along the shore of the sea. E.

CRANE WILBUR

LUBIN COMPANY



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"THE DEVIL'S DAUGHTER"

Inspired by D'Annunzio's La Gioconda

Artistic direction of FRANK POWELL

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LEADING MAN

LASKY FEATURE PLAY CO. HOLLYWOOD, CAL.

WILLIAM F. HADDOCK

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THE GOTHAM FILM CO.

to produce their next big feature with Miss Betty Marshall

REVIEWS OF FEATURE FILMS

"THE RUNNING FIGHT"

Six-Part Paramount Feature from the Story by William Hamilton Osborne. Directed by James Durkin.

Peter V. Wilkinson, the magnate.
..... Robert Cummings
Leslie Wilkinson, his daughter ..... Violet Heming
Eliot Beekman ..... Thurlow Bergen
District Attorney Leach ..... Robert Cain
Colonel Moorehead ..... William E. Carleton
Madeline Braine ..... Clarissa Selwynne
Olive Illingsworth ..... George Pawcert
Jay Pullinger ..... Alfred Kappelar
Bannister Mason ..... Philip Robson

One may well believe that James Durkin was engaged as director with the Famous Players Company because of the work he accomplished here, for he has succeeded in getting the last bit of whatever is to be gotten out of the script, out of his actors, and out of his inexpensive and for the most part interior sets. He handles his scenes in a masterly way, something we believe that shows the true dramatic sense of the director for each separate instance. But the film cutter has succeeded in ruining his dramatic continuity in many cases.

"The Running Fight" is a somewhat common case built about a magnate, his daughter, a young governor and graft with love, running through as the vitalising element. It is another of those big business romances to which we have become accustomed.

The magnate early in the picture wrecks his own trust company, having first made over his possessions to his daughter. There is in the background a man who threatens him because of his commercial dishonesty, and a woman, in love with this man, who is threatened with the knowledge the boss has of her past. After the trust company has failed in spectacular manner an arm protrudes through the door and the man next to the magnate falls. For this shooting the dissatisfied stockholder is arrested and jailed and later condemned. Legal proceedings have meanwhile made it embarrassing for the magnate so he has his daughter's suitor made governor. Then he goes to the new governor in trying to get him to sign a pardon. The young governor refuses. But he does pardon the man condemned to death whose innocence has been proven by the confession of the woman held in dread of disclosure by the magnate. It now develops into an attempt on the part of the magnate to escape from the State, the governor and the district attorney and their detectives seeking to block all attempts. At least a reel of this most interesting attempt then follows, ending with the magnate a fugitive coming back to beg his daughter to sign over some of the papers he, her father, had made out to her. Here the governor at last catches him and persuades him to return the millions of which he despoiled the people, in which case he, the governor, will pardon him.

Some of the acting was excellent. Robert Cummings as the magnate, Thurlow Bergen as the governor, were both extremely forceful, and they were backed up by a number of minor characters both good and capable. The female parts were on the hands of Violet Heming and Clarissa Selwynne, each satisfactory. F.

"ALL FOR A GIRL"

A Five-Part Adaptation of the Rupert Hughes Magazine Story of the Same Name by H. J. Streyckmans, Featuring Renee Kelly. Produced by the Mirograph Corporation Under the Direction of Roy Applegate.

Antoinette Hoadley ..... Renee Kelly
Harold Jepson ..... Edward G. Lesperman
Mr. Dinwiddie ..... Frank De Vernon
Mrs. Van Espen ..... Rae Belfoer
Bridget ..... E. T. Roseman
Arthur Jepson ..... Roy Applegate
Miss Dinwiddie ..... Margaret Willard
Miss Frederick ..... Georgia Harvey
Small Boy ..... Al. Grady
Count Barney ..... Jacob Hevener
Prince De Gischy ..... Sidney D'Albrook
Clerk ..... Bert Tuey

Though the story constituting this five-reel offering is very slight and quite typical of the light fiction to be found in the popular magazines, still the picture is very pleasing and mighty interesting. This may be attributed largely to the ingenuous acting of Renee Kelly, who is not only pleasing to look at from a pulchritudinous standpoint, but who has a magnetic personality that immediately wins sympathy and admiration; and also to the very able direction of Roy Applegate and some most excellent examples of photography.

Too much commendation cannot be given for the able manner in which the first production of this new company has been handled, and if they live up to the standard of this first picture they will rapidly attain an enviable position in filmdom. There were many original little details small and insignificant in themselves, but which, when their total was summed up, went far to making the picture the artistic success that it was. Throughout the offering was an example of what careful skillful directing can do in transferring the written word to the screen, and when this is backed up with photography so clear and distinct that it causes favorable comment, and able, consistent acting, a successful picture is bound to result.

The story is of the typical light fiction type with little plot and much circumlocution. The father of Harold Jepson dies as a result of being broken on the stock market and Harold is forced to struggle along in destitute circumstances. Antoinette Hoadley, a wealthy young heiress, is discouraged over the continued persecutions of fortune hunters and resolves to be loved for herself alone. Her aunt, Mrs. Van Espen, who is a great friend of Harold's, resolves to make a match between the two, and with this end in view agrees to Antoinette's plan to masquerade under assumed identities in the country. Harold gives up the plot at the last minute as dishonorable, but being dispossessed from his room, decides that he might as well go to the country as any other place, pawning his jewelry for the necessary funds. Arrived, he mistakes Antoinette for her maid, falls in love with her, and they are married, Harold receiving an offer of a position at $25 a week at the psychological moment. When he learns her real identity, he is incensed and insists that they live on his earnings alone. Their struggles for existence in a hall bedroom are then shown, but at last Harold receives support from Mr. Van Espen for a gigantic railroad combination worked out by his father before his death and the usual happy ending follows. E.

"ALWAYS IN THE WAY"

A Six-Reel Drama Based on the Song of the Same Name by Charles K. Harris, Featuring Mary Miles Minter. Produced by the Dyreda Art Film Corporation Under the direction of J. Searle Dawley and Released on the Metro Programme.

Dorothy North ..... Mary Miles Minter
Dorothy North, at the age of four.
..... Ethelmary Oakland
Wilfred North ..... Lowell Sherman
Mrs. Helen Stillwell ..... Edna M. Holland
Her Daughter ..... Mabel Green
Alan Stillwell ..... Harold Meltzer
Harry Blake ..... James Ray
Rev. Goodwin ..... Arthur Evers
Mrs. Goodwin ..... Charlotte Shelby
John Armstrong ..... Hal Clarendon
Robert Armstrong ..... Frank B. Coates
Zulu Chief ..... Harry Blakemore

Using the song "Always in the Way," which was so popular several years ago, as a basis, Charles K. Harris has evolved a photoplay that has all of the necessary requisites of a perfect offering. The only fault was, however, that when he started writing he did not know where to stop and after reaching a perfectly logical climax added another thousand feet of film that completely dispelled the good impression of that which has gone before.

Too much cannot be said in praise of the beautiful Mary Miles Minter and the extremely able direction of J. Searle Dawley. Aided by a particularly efficient camera man they have achieved a picture so well done that it will be hard to improve on it. Insofar as acting, directing, and photography is concerned it is impossible to point the finger of censure, for with the exception of its undue and unnecessary length, the picture, in our opinion, has not even a minor fault, and to start cataloging its merits would require far more space than is permitted in this review. It is enough to say that for five reels it was a picture that one could honestly become enthusiastic over.

The story is strong, appealing, exciting and sympathetic, with the suspense well sustained. Dorothy North, the little four-year-old daughter of a rich lawyer too busy to devote any attention to her, is lonely and longs for her dead mother. Mrs. Stillwell, a young widow and ardent disciple of the Shavian theory, is at last successful in marrying Dorothy's father, and it is then the little girl is made to realise the enormous void caused by a lack of mother love. The stepmother lavishes all her love and affection on her own two children and Dorothy is made to realise that she is "always in the way." At last she runs away in a vain search for her mother in heaven and is found by a young minister about to leave for work in Africa. On telephoning Mrs. North she denies that Dorothy is her child, as she has learned that in case of Dorothy's death all of her husband's wealth goes to her own two children, conspires with the governess to visit the missionary and endeavor to persuade him to adopt Dorothy. This the governess is successful in doing and Dorothy is taken away to Africa. Mr. North, on his return from a business trip, is told that Dorothy has been lost and all attempts to trace her futile. He continues the search, hiring innumerable detectives, but is unsuccessful. The time then jumps fifteen years and Dorothy is shown as a young missionary spreading light and hope among the savages of Africa. She falls in love with a young prospector, John Armstrong, who is the means of saving her life when the mission is attacked by savage Zulus and all of the people killed with the exception of Dorothy, Armstrong, and a big negro servant. In the fight through the jungle Armstrong and Dorothy become separated, and the big negro carries her to the shore, where they are successful in signaling a steamer and brought back to America. There her struggles for existence are convincingly shown, with several good scenes of cheap boarding house life. Later Armstrong arrives in New York in his search for Dorothy and meets Mr. North in a business way. He receives information showing Mrs. North's participation in Dorothy's loss years before, and is eventually successful in finding Dorothy. He restores her to her father and the picture closes with the two lovers at last happily united. E.

Two new "Big Four" offices have been established within the last few weeks in Detroit and Denver. Frank Harris is in charge of the latter V-L-S-E office and H. H. Hutton at the helm in Detroit.

ESSANAY

Presents

Henry B. Walthall

The World's Greatest Photoplay Actor

in its regular program released through the General Film Co. and its great multiple act features released through the V. L. S. E., Inc. Mr. Walthall has a genius for portraying the deep emotions of the heart with a realism that is unrivaled. In artistry and knowledge of character he has no equal.

An Essanay-Walthall play reaches the heights of greatness.

The Sins of Ignorance Bring a Life of Sorrow to Thousands of Girls

Mary Ann was all sweetness and innocence. She lived in a world of dreams, peopled with gallant knights and dashing heroes of her story books.

When her hero came and told her of London Town, with its lure of lights and music, it was an easy matter to persuade her to run away. In a short time her house of cards tumbled down. The tinsel gone, her romance dead, she crept back to the village in tears.

Her broken hearted mother took her to the curate for advice. In the quiet of his study she sobbed out her story.

"I didn't know," she wept. "I didn't realize the harm. I had never been told."

The curate looked out of the window and saw his own daughter, Effie, dancing in the sunlight, happy in her youth, exalted in love. She had been carefully educated, safe from contact with the outside world.

A great light dawned on the curate. It was not Mary Ann's fault that she had answered the lure of London Town. It was not her fault that life had dealt her so severe a blow.

The curate hastened to his wife and demanded that she instruct Effie of those impulses that enter so seriously into the lives of all girls. But his wife was horrified. Her mother had never told her. It shocked her to think of telling the truths about life. And she refused.

Then there happened an incident in the life of Effie which aroused the curate to the fury of action. Through her innocence she had committed an indiscretion. Then she was told and she was saved.

And there arose from the curate's heart a great prayer for the mothers who avert life's issues; for the fathers who delude themselves; for the unutterable piteousness of the blindness of virtue. Edna Mayo, as Effie, and Bryant Washburn, as her sweetheart, make a wonderfully strong photoplay of this remarkable story.

This startling revelation of the mysteries of life and love are made in Cosmo Hamilton's masterpiece, "The Blindness of Virtue," which Essanay has produced in a great six act photoplay, released through all the branch offices of the V. L. S. E., Inc.

REVIEWS OF LICENSED FILMS

Hearst-Selig News Pictorial, No. 49 (June 21).—The principal pictures were those taken in the recent street car strike in Chicago, and the next views those of a flooded district of Texas. Other pictures included the sailing of the spokesman, Dr. Lernberg; the New York school celebration of Flag Day; some Lucille fashion novelties; the Yale crew in training; Italian enthusiasm at the outbreak of the war; the Nebraska limping into port after her submarine experiments; a great dynamite blast; and more views of the Fair; this time the impressive start of a balloon race. It is a mighty interesting selection. F.

The Man Who Found Out (Kalem, June 21).—The grieving strength of a triangle situation in which a husband, suspicious, slams the door, then tiptoes back to find the other man connected his wife is the crux. It is the entirety of this one-reeler. It is the climax of the play, no time or space is wasted and the way it is put on will get it over strongly. Of course, every advantage is taken of a telltale cigar butt, of a book held upside down, of the third man in the other room, as these details of the action are worked up for their maximum effect. Three people, John Thorn, Beverly Bayne, and Sydney Ainsworth, do excellently with their parts. At the end it turned out to be only a dream of the suspicious husband, thereby shattering this great amount of realism on the altar of a happy ending. F.

With the Help of the Ladies (Lubin, June 22).—A short Lubin quick-fire comedy, in which a police chief and his lieutenant each decide to catch a purse snatcher by disguising themselves in ladies clothing as their bait. Mixups ensue to their official discomfiture, but their subsequent wires thrash the matter out in court. It is liable to appeal immensely. E. K. Calvert is the author. J. A. Murphy the producer. It is full with Arbuckle, Hall and Fay. F.

Out Again, Back Again, Film Man Again (Lubin, June 22).—Written and produced by Will Louis this part-reel comedy is another contribution to the many comedy eloquents. In this the father assures his son of his willingness to fix the son's marriage with the widow's daughter, and instead of a heated interview he begins his courtship of the lady herself. Then a double elopement and forgiveness follow. It is split with the Help of the Ladies. F.

With the Aid of the Law (Selig, June 22).—Tom Mix, in taking part in a moonshine story, loans much of his exceptional identity, just as my, the desert sandstones would soon lose their color in the East. The story concerns his innocent interruption of a still industry, whose two proprietors on being assured that he is not a revenue officer, take him to their home to have of a gun wound inflicted in them as a matter of hasty precaution. Here the daughter of the last owner comes in, and through her growing love for the stranger the anger of the other still owner is aroused. Revenue officers are opportune in killing him, so that father and daughter go back to town with the lover. Mr. Mix also directed. F.

The Fable of "The Search for Ultimate" (Essanay, June 23).—Perhaps we have said before that George Ade films are different from others. Perhaps this is the result of having an established reputation before writing for the screen such a reputation, in fact, that scenario editors dare not demand a convention which for beginners is the iron bound rule. That is one reason why exhibitors are fighting with their exchanges for Ade "fables," and the other is that Mr. Ade still puts lots of good laughs into his slangy inserts, the pictorial part being but a substantiation of these latter, a means of dissecting their humor before proceeding to something else also funny. F.

An Intercepted Vengeance (Vitagraph, June 23).—One thousand feet of film, remarkable for the camera work, and to those still in search of an old-time "Western," a reel of vengeance, horsemanship, and Indians. One fault is that the ample room was tinted too dark. It concerns a handsome stranger to whose arrival the town had made taken exception because this would seem to rob him out with the unwilling girl he wanted. He allows him until 5 P. M. to leave, but on the way to accomplish his goal Indians, who have many reasons for a grudge of their own, capture him, and tie him to the tail end of his horse. There is little of him left on arrival to accomplish the threatened vengeance. While the characters are well conceived, little of novelty is the way of plot differentiates this from many others. F.

The Onion Patch (Selig, June 23).—We will leave the synopsis to speak for itself. A tramp comes to town, and strikes the first man he meets for a job. He is taken home, and put to work on an onion patch. Then the lady of the house, who apparently owns it, agrees to go fifty-fifty with the worker for his labor. He makes a small clean up, and proceeds to the young school miss. Although his employer is also in love with him. The young folks none, the old farmer, whom we thought was her husband, proposes, and is accepted, while later in real anti-climax the young couple are seen not prospering, and, returning to the farm, where their child moves the woman and her father husband to start them again on the onion patch. Need we add that there seems no dramatic unity and building up about this offering. Maibelle Heikes Justice is the author. F.

Hearst-Selig, No. 50 (June 24).—The graduation circus stunts of the Rensselaer students; the return of Colonel House from abroad; the yacht Margaret ashore near Hell Gate channel; a Brookline, Mass., steeplechase and spectacular spill; the Portland, Ore., rose festival; a heavy tractor for big American guns; Lucille Summer fashions; a New England picture exhibitors' convention and scenes; some more Prisco Fair pictures, this time of the harness races; the launching of the Arizona, our largest-yet battleship; the eagerness of the London Italians for war, and also the enthusiasm as displayed at Rome; lastly, the organization of a ladies' defense squad of the Boston Yacht Club. The selection is a good one. F.

Her Realization (Essanay, June 25).—Except for the fact that the lighting might have been a little brighter, G. M. Anderson has gotten the very utmost out of a manuscript that may at first glance not have seemed very promising. His part as the lover, who is rejected in the first scene and accepted in the last one by the girl who has changed her mind, leaves him plenty of opportunity to direct. In the interim Miss Trained Nurse is called to the bedside of a young woman, who had placed fame in the line of singing before marriage, and the outcome as related by her sister, leads the nurse to throw up the case and go directly back to the man. Marguerite Clayton is both good-looking and a most resourceful and effective actress. Some of the inserts sounded commonplace. F.

Her Answer (Lubin, June 25).—A fine trio, composed of William Cohill, Rosetta Brice, and Lilie Leslie, succeed in carrying this strong little lesson home. True, it is slightly weak in certain places, but the general result is as satisfactory as it is compelling. Having saved the department store girl caught in the act of stealing, the man presents the acquaintance, until he meets a young girl in his own set. The working girl seems to be out of it. Starving, she enters the house of the other girl, where her appearance is enough to help the girl to make up her mind against the man she has been contemplating. William B. Laub is the author, Joseph Ruiley the producer. F.

The Flashlight Flivver (Kalem, July 19).—A "Hans" comedy that has many funny and amusing features in which this grotesque pair as proprietors of a photograph gallery cause their patrons to go through some weird and fantastic evolutions culminating in an explosion, when Fred fills the flashlight pan with a combination of gunpowder and nitro glycerine. R.

UNIVERSAL FILM RELEASES

Monday, July 5.

(Imp) The Wrong Label. Dr.
(Joker) Right Off the Reel. Com.
(Victor) The Little White Violet. Two parts. Dr.

Tuesday, July 6.

(Gold Seal) Under the Crescent, Adventure No. 9, "The Crown of Death." Two parts. Dr.
(Nestor) When Their Dads Fell Out. Com.
(Rex) Steady Company. Dr.

Wednesday, July 7.

(Laemmle) Betty's Dream Hero. Two parts. Civil War. Dr.
(L-Ko) The Child Needed a Mother. Com.
(Universal Animated Weekly) No. 174.

Thursday, July 8.

(Big "U") (No release this week).
(Powers) Lady Baffles and Detective Duck in "Baffling Cupid." Com.
(Rex) Souls in Pawn. Three parts. Society. Dr.

Friday, July 9.

(Imp) Conquer. Two parts. Modern. Dr.
(Nestor) Lizzie Brooks Into the Harem. Com.
(Victor) The Violin Maker. Dr.

Saturday, July 10.

(Bison) The Ulster Lass. Two parts. Irish. Dr.
(Joker) Bobby Bumps Gets Fu's Goat. Living Cartoon.
(Joker) A Trip to the Pyramids. Edu.
(Powers) Was She a Vampire? Dr.

MUTUAL FILM RELEASES

Monday, July 5.

(Amer.) Mountain Mary. Two parts. Dr.
(Keystone) Court House Crooks. Two parts. Com.
(Bell.) The Healers. Dr.

Tuesday, July 6.

(Beauty) The Guy Upstairs. Com.
(Maj.) The Hired Girl. Com.
(Than.) A Maker of Guns. Two parts. Dr.

Wednesday, July 7.

(Amer.) The High Cost of Flirting. Dr.
(Broncho) Tools of Providence. Two parts. Dr.
(Bell.) The Fortification Plans. Dr.

Thursday, July 8.

(Domino) The Ace of Hearts. Two parts. Com.
(Mutual Weekly) No. 27, 1915.

Friday, July 9.

(Falstaff) P. Henry Jenkins and Mars. Com.
(Kay-Bee) The Hammer. Two parts. Dr.
(Bell.) At the Postern Gate. Dr.

Saturday, July 10.

(Bell.) The Headliners. Two parts. Dr.
(Royal)

LICENSED FILM RELEASES

Monday, July 5.

(Bio.) The Summoning Shot. Dr.
(Sax.) A Boomerang of Blood. Dr.
(Kalem) The Seventh Commandment. Three parts. Dr.
(Lubin) Road o' Strife, Series No. 14, "A Story of the Past." Dr.
(Selig) A Studio Escapade. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 53, 1915.
(Vita.) The Revolt of Mr. Wiggs. Com.

Tuesday, July 6.

(Bio.) The Smuggler's Ward. Two parts. Dr.
(Sax.) The Rajah's Tunic. Two parts. Dr.
(Kalem) Some Romance. Com.
(Lubin) The Cannibal King. Com.
(Lubin) Ping Pong Woo. Com.
(Selig) The Coyote. Western. Dr.
(Vita.) The Man from the Desert. Broadway Star Feature. Three parts. Western. Dr.

Wednesday, July 7.

(Edison) It May Be You. Com.
(Sax.) "Dreamy Dud" in King Koo Koo's Kingdom. Cartoon. Com.
(Kalem) The Frame-Up. Two parts. Dr.
(Knickerbocker Star Features) Hamlet. Three parts. Dr.
(Lubin) The Beast. Two parts. Dr.
(Selig) The Adventure Hunter. Dr.
(Vita.) The White and Black Snowball. Juvenile Com.

Thursday, July 8.

(Bio.) The Claim of Honor. Dr.
(Sax.) Education. Com.
(Lubin) Whom the Gods Would Destroy. Three parts. Dr.
(Miles) A Night's Lodging. Com.
(Selig) Rob Tide. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 54, 1915.
(Vita.) Bertie's Stratagem. Com.

Friday, July 9.

(Bio.) A Timely Interception. Com.-Dr. Biograph Release No. 5.
(Edison) Eugene Aram. Four parts. Dr.
(Sax.) Broncho Billy Well Repaid. Western. Dr.
(Kalem) Hiding from the Law. Two parts. Dr.
(Lubin) Money! Money! Money! Dr.
(Vita.) Love's Way. Com.-Dr.

Saturday, July 10.

(Bio.) Old Offenders. Dr.
(Edison) The Brand of Cain. Dr.
(Sax.) The Counter Intrigue. Three parts. Dr.
(Kalem) A Wild Ride. Episode No. 20 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) The New Valet. Com.
(Selig) Bound by the Leopard's Love. Jungle. Zoo. Dr.
(Vita.) Insuring Cutey. Two parts. Com.

CAN THEY KEEP IT UP—CAN THEY KEEP IT UP—CAN THEY KEEP IT UP—CAN THEY KEEP IT UP

VITAGRAPH

LUBIN SELIG

ESSANAY

THE ANSWER

VITAGRAPH

JULY 12- CROOKY
AUG. 9- CHARACTER OF COURAGE
SEPT. 6 MORTMAIN
OCT. 4- DUST OF EGYPT
NOV. 1- THE WRITING ON THE WALL

LUBIN

JULY 5- VALLEY OF LOST HOPE
AUG. 2- THE DISTRICT ATTORNEY
AUG. 30- TILLIE'S BIRTHDAY SURPRISE
SEPT. 27- THE GREAT RUBY
OCT. 25- THE GREAT DIVIDE

ESSANAY

JULY 19- THE BLINDNESS OF VIRTUE
AUG. 16- A CHURCH OF KEYS
SEPT. 13- THE MAN TRAIL
OCT. 11- IN THE PALACE OF THE KING

SELIG

JULY 26- A TEXAS STEER
AUG. 23- THE HOPE OF A THOUSAND CANDLES
SEPT. 20- THE CROWN JEWELS
OCT. 18- WHAT THE GODS WOULD DESTROY

VITAGRAPH LUBIN SELIG ESSANAY

V L S E

1600 BROADWAY—NEW YORK

VITAGRAPH

"MR. JARR AND THE CAPTIVE MAIDEN"—Comedy Monday, June 28

Another riot of fun—when the maiden is tossed from the roof, Jarr comes in for the brunt of it. Gus refuses to help him, but the women come to his rescue. HARRY DAVENPORT and ROSE TAPLEY are the leads.

"THE HAND OF GOD"—Two-Part Drama Tuesday, June 29

The man's good deeds are misinterpreted. Divine intervention reveals the truth. His goodness is magnified in her eyes. CHARLES WELLESLEY, NAOMI CHILDERS, BETTY GRAY, ROBERT CONNELLY and GEORGE STEVENS are the cast.

"THE EVOLUTION OF CUTEY"—Comedy Wednesday, June 30

He is suddenly transformed from childhood to manhood. He gives the aspiring "Mac" her choice between Bonne and Lizzie. The latter wins. WALLY VAN as Cutey.

"THE HONEYMOON PACT"—Comedy Thursday, July 1

It's a strange agreement between a young husband and wife. They play a joke on each other and find out they are no different from other young people. LILLIAN WALKER and SVART OVERTON are the principals.

"HUNTING A HUSBAND"—Comedy Friday, July 2

Love is blind and Jud's is an exaggerated case of obscure vision. In hunting a husband for the girl, he himself is the lucky fellow. ALFRED VOSBURGH, JANE NOVAK and JACK MOWER are the principals.

"THE CRIMINAL"—Three-Part Drama Saturday, July 3
Broadway Star Feature.

A young girl is caught fast in the net of circumstantial evidence. The district attorney finds he is prosecuting his own daughter, while her and her confession saves them both. Presenting MAURICE COSTELLO, NORMA TALMADGE, VAN DYKE BROOKS, THOMAS R. MILLS and ESTELLE MARDO.

Six a Week, Including a Three-Part Broadway Star Feature

"THE REVOLT OF MR. WIGGS"—Comedy	MONDAY, JULY 5
"THE MAN FROM THE DESERT"—Three-Part Western Drama Broadway Star Feature.	TUESDAY, JULY 6
"THE WHITE AND BLACK SNOWBALL"—Juvenile Comedy	WEDNESDAY, JULY 7
"BERTIE'S STRATAGEM"—Comedy	THURSDAY, JULY 8
"LOVE'S WAY"—Comedy-Drama	FRIDAY, JULY 9
"INSURING CUTEY"—Two-Part Comedy	SATURDAY, JULY 10

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

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REVIEWS OF FEATURE FILMS

"HER VOCATION"

Three-Part Edison Comedy-Drama Directed by James W. Castle. Written by Mary Rider and Released July 16.

Mr. Wallace, business man ..... Augustus Phillips
His Wife, who would write .. Margaret Prussing
Their Maid ..... Marie La Manna
Their Mother-in-Law ..... Mrs. Wallace Erskine
The Lady Reporter ..... Sally Crute
The Illustrator ..... Harry Beaumont

Resembling somewhat any other good mix-up, a confusion due to being caught in an unexpected predicament, this film from deep in the second reel onward opens up big possibilities. From then on it is full of the great possibilities that such a series of misunderstandings and confusions, well acted and presented in the best of comedy vein, make possible.

The story opens with the wife receiving a manuscript from the unappreciative editor with the same old advice tending not to discourage her. This, however, is far from her mood and she devotes herself most assiduously to her pursuit, denying herself to all visitors, whom her husband and mother-in-law must entertain. Then one day comes the welcome message that her style is acceptable, but that her knowledge of the underworld of which she writes seems to be lacking. So she repairs at once to some of the toughest streets she has heard of and immediately runs into contact with flirtatiously inclined men. The police telephone for her husband, and she is brought home. Then comes the bright idea of sending her husband in search of the local color and at the same time the lady reporter is sent to get a story of a cheap cabaret for the Sunday edition.

That's where the real mix-up comes, for each visits the same cabaret, where they sit at the same table, he introducing himself as a safe expert from Chicago, she as assistant in a wire-tapping game. As the time passes both his wife and the man who is in love with the reporter grow anxious and approach the cabaret at the same instant. Their approach, guided by a policeman, makes the cabaret owner think his place is "pinched," and a general scramble ensues in the effort of the inmates to escape. The couples that we are interested in fall into the hands of the police and doubts on the part of all concerned are brushed away by the police-desk questioning. So while the reporter has a story the wife goes home and concludes to give up writing.

The work of the cast was conscientious. Probably the truest character parts were those of Margaret Prussing and Mrs. Wallace Erskine. F.

"MISS JEKYLL AND MADAME HYDE"

A Three-Part Psychic Drama Featuring Helen Gardner. Written and Produced for the Vitagraph Company by Charles W. Gaskill.

Madeleine Jekyll } ..... Helen Gardner
Madame Hyde }
Baron Stana ..... Paul Scardon
Henry Jekyll ..... J. H. Lewis
John Daggerts ..... Edward Elkas
Robert Mayhew ..... Marian Wolfe

As an example of a psychic drama this three-part offering impresses us as being very ineffective, and though Helen Gardner interprets a difficult dual role in a manner that is thoroughly admirable, still when it is all ended one is forced to conclude that it is an enormous amount of wasted energy. And furthermore, it was hard to discover anything psychic in the offering, as there was little more than a simple story with an interpolated nightmare. This was supposed to show the dual nature that is in all of us and the evil that results if our baser self is allowed to assume the ascendant. The picture falls short of being a convincing illustration of this theme and leaves the impression of a hodge podge of conglomerate nothingness.

The story has to do with a young girl fresh from a convent whose father attempts to have her marry a crooked political boss in exchange for his election as Governor. The girl refuses, but the boss has obtained a note on which her father has forged another man's signature and threatens to send him to prison unless she consents. The girl reluctantly gives her assent to the arrangement and then in a dream is visited by the Devil, who tells her that the only way she can force the boss to become disgusted with her is for her to lose her virtue and purity. The dream then continues, showing the wild fast life that the girl is supposed to lead. In the end she awakens to find that while she slept her father has died of grief and later Daggerts, the boss, dies of fright and heart failure, caused by Baron Stana, who admits that he is the Devil. F.

"WORK"

Two-Part Essanay Comedy Featuring Charlie Chaplin. Released June 21.

Admirers of Chaplin are legion and only second in number are those who insist upon analysing his amazing popularity. It were just as well to analyse the impromptu spirits of a care-free youth. For those who insist, however, allow us to hazard that humor, which after all is founded on ridicule of one form or another, serves Mr. Chaplin in its most physical form. His evolution of what is known as slap-stick is the humor one derives from seeing one man kick another and being slammed right back, only the Chaplin way of doing this little service is unexpected and even further is delivered in a somewhat new way. So with his feet, his insouciance, and his every mannerism which is ridicule directed at himself. There are even those who claim that his ridicule descends occasionally to calling pantomimic attention to those things called vulgar, but such is not the case here.

Take the case of "Work" as an illustration. He opens the reel as a human horse being attached to a load that in equine circumstances would cause the S. P. C. A. gasps of indignation. He combines this huge exaggeration with the farcical in spectacular form, for he seemingly draws this load up a forty-five degree angle, sometimes suspended in air, occasionally going backward at full speed and then, for the unexpected, dropping down a sewer opening.

Later he becomes a wall paperer, where ladders, brushes, and thick white paste serve him as a reel and more of material, at the expense of the wall paperer's profession as the actor conceives it. Undoubtedly the offering was funny, but there seemed to be a diversity of interest, as though it were impossible to finish the reel on the general subject with which it was begun. F.

"TOIL AND TYRANNY"

Last of the Series of Moral Three-Part Dramas of the Who Pays Series, Written by Will M. Ritchey and Featuring Ruth Roland and Henry King. Released by Pathe.

David Powers ..... Daniel Gilfether
Perry Travis ..... Edward J. Brady
Laura Powers ..... Ruth Roland
Karl Hurd ..... Henry King

Like the preceding pictures in this series, this three-part moral drama endeavors to teach a lesson by picturing conditions as they are supposed to be. In this offering is shown inconsiderate wealth and extravagance in direct contrast with grinding poverty and the consequent results. It forms one of the best offerings of the series and shows with startling reality conditions as they undoubtedly exist in many places on this mundane sphere. The acting, directing, settings and photography were up to the standard set by the rest of the series and were consistently able and well done. Ruth Roland and Henry King gave their usual finished and well-rounded performance.

The employees of David Powers, a wealthy lumber king, are treated without the least consideration and forced to slave long hours and with small pay that his already swollen fortune may be increased to yet greater proportions. He is aided and abetted in his contempt for labor by his legal adviser, Perry Travers. Both Powers and Travers idolize Powers's daughter, Laura, and her every whim is gratified. Hurd, a laborer in the lumber yard, is injured in a fight with the foreman and laid up in the hospital for several weeks. His wife, in struggling to keep up their little home, contracts consumption and dies. The men in the lumber yard strike and resolve to take personal vengeance on Powers. Hurd, crazed with grief at the death of his wife, believes Powers responsible for all his trouble and vows vengeance. At the time when the strikers plan their revenge and are waiting for Powers's automobile, Hurd takes up a position a block in advance and as the curtained limousine appears empties his revolver at it. Unfortunately Laura was using the car at that time for the purpose of trying to aid the sufferings of the strikers' destitute families and she is killed. Her father and lover, hurrying to the scene, then realize that their unmerciful persecution is indirectly responsible for the death of the person they loved most in the whole world. R.

EARL R. HEWITT, who has been on the staff of the Western scenario department of Universal, has been made assistant to Calder Johnstone, manager of that department.

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"David Harum" . . . . . Wm. H. Crane
"The Pretty Sister of José" . . . . . Marguerite Clark
"The Commanding Officer" . . . . . Star Cast
"May Blossom"—by David Belasco . . . . . Famous Players Cast
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"A Girl of Yesterday"—with Mary Pickford

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AUTHOR
Willis & Inglis, Representatives, Wright-Callender-Andrews Bldg., LOS ANGELES
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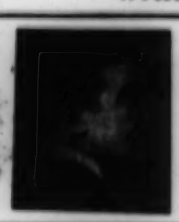

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With THE VITAGRAPH CO. OF AMERICA

REVIEWS OF LICENSED FILMS

A Safe Investment (Lubin, June 19).—A Billy Reeves comedy, which has one or two unusual features, including a novel alarm clock, consisting of a garden hose. The balance of the picture, however, did not live up to the humorous introduction, consisting largely of some absurd actions with a safe. F.

Cartoons in the Note (Edison, June 20).—Three amusing animated cartoons from the Gaumont Chronicle constitute this single-reel offering by Raoul Barre. A slight story has been interwoven to break the monotony of a continuous showing of cartoons that are laughably ludicrous. F.

For the Death (Vitagraph, June 17).—This single-reel offering is a mighty good picture, and quite out of the ordinary, in that it is without a love interest, and has not the usual happy ending. It has some of the best and most realistic Kentucky feud scenes that it has ever been our pleasure to witness. Two families engage in a feud, until there is only one man in each left. Years later they accidentally become employed on the same Western ranch, with the result that their enmity is renewed. An old mountain woman succeeds in settlement of their differences when she can prove that they do not hate each other. Bringing a box containing a rattlesnake, she announces that they can settle all of their differences by which one will kill the snake first, the two starting that the winner will have to be ready to wager the other die. They agree, the test is made, the lucky pleasure his arm into the box and is bitten by the snake. For a few moments his enemy gloats, but then armed with counter endeavors to work the venom out. The herself enters, and states that the snake was harmless, but in looking at the bites, may they discover that he has died of fright. Alfred Vosburgh and Jack Mower do some very fine acting, supported by an able cast. F.

His Ward's Romance (Biograph, June 17).—Irene Hunting and Guy Pitzer have the features roles in this slight single-reel comedy drama, in which a former girl had some difficulty in overcoming her guardian that he is not in love with her. At last she plans an extravagant automobile tour, and when he sees the enormous bills is glad to relinquish her to the arms of a younger man. F.

A Mistake in Typesetting (Vitagraph, June 16).—A single-reel comedy featuring Flora Finch that is not only trite, but has little that is amusing. A series of complications are caused by two newspaper advertisements, in which the addresses become interchanged. One advertises a cure for alcoholism, and the other a divorce. Everything is naturally straightened out in the end, and the usual happy ending follows. F.

Broncho Billy and the Landgrabber (Essanay, June 5).—G. M. Anderson is featured in this single-reel offering in the character which he has made so popular, and it proves to be a good Western drama. A Shylock of the claims has treated the settlers so harshly that it has become unbearable, and they decide to track him. Broncho Billy hears of the plot, and is just in time to save the money lender's life, for which he is given a job as manager with the promise that he will have full charge of the business. F.

The Bridge of Sighs (Lubin, June 19).—This single-reel drama could have been handled in a more artistic and convincing manner, as it has a strong theme dealing with the inevitable punishment that always follows wrong doing. A young bridge contractor in love with a banker's daughter has a consuming ambition to make money. He tries to resist the grafting offers of a crooked politician, but his desire for money is so great that he at last gives in. He signs the work on the viaduct he is building, substituting inferior material. When completed the weakened structure will not withstand the pressure of the water. It gives way, and a number of people are killed. Overcome by remorse, the contractor commits suicide. F.

Love in An Apartment Hotel (Biograph, June 18).—A reissue of a picture made several years ago this single-reel comedy is remarkable in that it shows several famous stars of to-day in their early days before the camera. It is not often that one has the pleasure of seeing a D. W. Griffith's comedy, and such stars as Henry Walthall, Blanche Sweet, Mae Marsh, and Edward Dillon all playing together, and some of them in very minor parts. The picture serves chiefly as a comparison, and it can be said that the photography is as good as that found in the average single-reel offering of to-day; the acting much superior; the direction discloses the indication of the master that has since developed, and the story is more simple and less intricate, and possibly for that reason more comprehensive. As a laugh producer, the picture is most successful. F.

The Broken Pledge (Essanay, June 17).—This single-reel offering is a good, clean comedy with many laughable features. Three girls go on a camping expedition to the woods resolved that they will not speak to a man for two weeks. Three young men are also camping in the vicinity, and the picture is largely made up of the practical jokes of a mild nature that are inflicted on the poor suffering girls. The men are naturally trying to get acquainted with the girls, but are unsuccessful until one has the brilliant idea of becoming sick and, of course, no woman could resist the opportunity to administer care and sympathy. F.

Life's Changing Tide (Biograph, June 14).—Taken on the California coast among the very prettiest of costal surroundings, George Morgan, director, has worked out a story that seems somewhat trite, yet that possesses sufficient strength for one-reel holding purposes. It is the tale of two brothers who love the same girl, while the younger brother, who is favored, fails to make love also to a lady novelist. Then, when the fancies of the literary woman turn up, the fickle man would turn to his old girl, but she has meanwhile decided in favor of the other, and truer, brother. A good Biograph cast plays the leading parts. F.

Nearly a Prize Fighter (Lubin, June 12).—Billy Ritchie has co-operated with some of the usual Lubin cast in this one-reeler, to the extent of allowing them to participate, visibly and appreciably, in his screen splendor. His debut is made from a "side door pullman," otherwise a freight car, and he is soon substituted in place of a prize fighter who has failed to show up. The especial appeal of this class of picture is the burlesque scrap in the prize ring, and Mr. Ritchie's mannerisms and especially his previous experience in this type of character fit him nicely for the part. F.

The Animated Grouch-Chaser (Edison, June 16).—The Edison forces have a clever way of mingling their animated cartoons with real life. Here, for example, there is a grouch agent, who would interfere with the love-making of the young couple, but when the fanciful fleetings figures bring back reasonably enough to good humor, so good that she permits the flirtation to proceed uncensored. It is clever as whole, and especially funny in spots. Raoul Barre is the artist. F.

The Condemning Circumstance (Biograph, June 21).—If films have taught one lesson well, we surmise it must be that if any person is a picture audience ever commits a crime that the next thing to do is to let go the weapon, or, being innocent of the crime, the next thing is not to grasp the gun or knife and hold it until a cutter can summon the police, and the police find the weapon in his hand. It is such a circumstance led up to in a different manner it is true, that furnishes the motive for this one thousand foot drama put on in the usual Biograph style. The occasion is the finding of the dead friend of the man whose engagement is announced, and his arrest on the circumstantial ground of his having come to plead with her to suspend blackmail proceedings. A lucky vacuum cleaner has picked up the pieces of paper, one of which told the suicide that she had but little time to live, the other to which she declared her intention of self-destruction. An astute detective is the means of discovery. There is much that is exceedingly clever about the way the story is screened, George Siegmann directed, with Charles Perley, Madge Kirby, and Augusta Anderson in the cast. F.

Mr. Jarr and Love's Young Dream (Vitagraph, June 21).—In continuation of the clever one-reel Jarr films, this installment is interspersed by the same cast with the addition of Arthur Cosine, noted to please on mouth or over. The secret of success seems to be merely the touch of realism which the co-operation gives it to the plot which concerns the dove-making of some visitors at the Jarr household is not to be taken too seriously. Yet each scene had something funny in it, but the funniest of all was Mr. Devonport's idea of poising, which, in the picture, grows amid high and twists its three-toed shiny offshoot about the trunk of an oak tree. F.

FEATURE FILMS

The Six-Cent Loaf (Thanhouser, June 8).—Showing the horrible effect among the very poor occasioned by the recent advance of one cent in the price of bread, this two-part picture is a strong moral preachment against avarice among those controlling the necessities of life. It presents its lesson in an able and convincing manner, and shows a strong contrast between the methods of living between the rich and the poor. F.

The Greater Courage (Essanay, June 12).—Picture two brothers in love with the same girl, the one bashful, the other normal. Now, there enters into her life a useless cutaway, whose insult is useless as the bashful—and physically timorous—brother enters the room. His stock of bravery is not equal to the occasion, and the insulter leaves with a sneer. The other brother hears of the occurrence the next day, and repairs at once to the rooms of the villain. At the same time the coward approaches from without. Here the film cutter abruptly dashes to something extraneous, so that when we return to the room the villain lies shot dead. Officers come, the proof of platonic friendship points to the brother without the window, and he is tried by his own father and condemned. Now, the fact that he will not enter defense of her hurt leads the critic, who knows too much for course, to guess at once what the surprise ending will be, for up to now it has been a very sombre picture, indeed, but the general run of picturegoer will probably receive the sudden proffering of the fact that the bashful brother assumed the guilt, because he thought that the girl loved his brother, with a good deal of surprise. Thus the story is fairly interesting, but the treatment accorded this three-reeler might have been somewhat more artistic and certainly more lively. The picture lacked, which, in the opinion of the men who are responsible for its production, was undoubtedly exactly what they were after as being in keeping with the nature of the script. Edna Mayo, Bryant Washburn, John Lorenz, Thomas Commerford, Louise Orrin, and Sydney Ainsworth participated as the principals. F.

The Pathway From the Past (Kay-Bee, June 11).—Times are being told to extinction where there are but seven plots for pick from, and a five-thousand-a-year and more demand to supply, it is not strange to have an old friend with us again, the ex-convict plot, but with new characters and furnished with all so that new situations lend new interest. It is also pictured in such a way as best suits the mood of the producing company, fugitive people, tenement streets, and plenty of shooting. It deals with the trials of a brother and sister, the latter innocent, both of whom are sent away on the testimony of one of the brother's gang. They serve their sentences, and the girl secures work in a country department store. There the man who "snitched" tries to sell bogus mining bonds to the store owner, and the girl is forced to warn him at the cost of revealing her own past. She tries to leave, but the boss comes after her, finding how much he missed her. In the meantime the "snitcher" and the released brother with vengeance on his brain are causing in a mutually destructive affray, which removes them both from the possibility of spoiling the young couple's future happiness. F.

The Ace of Hearts (Domino, July 8).—A good two-part picture of the Canadian north woods featuring Ethel Ullman, in which a member of the Mounted Police solves a particularly intricate murder mystery. The picture is rich notable for the wonderful scenic effects, and remarkable for the manner in which it has been for the realistic manner in which it has been presented. There is an avalanche scene that is extremely well done, and which must have been most difficult of execution. F.

The Burglar's Baby (Domino, July 15).—A two-reel drama, mediocre in every way, using an old worn-out theme, and with ordinary direction, photography, and acting. A mechanic out of work resorts to robbery, and later his baby falling ill discovers that the physician he has called in is the man he robbed. On his promise to lead a straight and honest life in the future the doctor agrees not to prosecute. F.

The Superficial Wife (Broncho, June 16).—Leona Hutton cast as the wife, and Walter Edwards as the husband, play two thousand feet of family misunderstanding. Such roles require deft knowledge, and fine handling. Here we have the case of the wife, who spends money as though she pours water over her hands. Her husband's refusal to buy a $25,000 bauble serves her, and she shuts herself in her room. Frightened husband promptly cuts the valuable bit, and sends it home. He serves for a short business trip. His wife loses about $100 at bridge, and goes home brooding about it. She sits down and dreams the fearful consequences of her trying to raise the money on the new jewel, but she wakes up in time to find her husband back at her side. Although some of the scenic bits and the drama have been elaborated, there is nothing striking about the offering as a whole. F.

LUBIN

A GREAT SERIAL, "ROAD O' STRIPES," BY EMMETT CAMPBELL HALL.—15 PARTS

Monday, June 28th
ROAD O' STRIPES No. 13
"THE MAN WHO DID NOT DIE"
One Reel Drama
Crane Wilbur and Betty Charleson Featured

Tuesday, June 29th
"HER CHOICE"
One Reel Comedy

Wednesday, June 30th
"THE PATH TO THE RAINBOW"
Three Reel Feature
In the Cast are Ormi Hawley, Arthur Matthews, Earl Metcalfe, Herbert Fortier, Wm. Ham H. Turner, Peter Lang and George Siegmann

Thursday, July 1st
"BY THE FLIP OF A COIN"
Two Reel Drama
L. C. Shumway and Velma Whitman featured

Friday, July 2d
"HER MOTHER'S SECRET"
One Reel Drama

Saturday, July 3d
Another Billie Reeves Comedy
"A DAY ON THE FORCE"
One Reel

Multiple Reel Masterpieces Ready and About to Be Released

"THE SPORTING DUCHESS" — With Rose Coghlan and Ethel Clayton Supported by George Soule Spencer
Comedy Drama by Cecil Raleigh — Direction Barry O'Neil

"THE VALLEY OF LOST HOPE" — Featuring Romaine Fielding
A Powerful Drama by Shannon Fife — Direction Romaine Fielding

"THE DISTRICT ATTORNEY" — With George Soule Spencer and Dorothy Bernard
Drama by Charles Klein and Harrison Grey Fiske — Direction Barry O'Neil

"THE EVANGELIST" — With GLADYS HANSON — Supported by George Soule Spencer
Powerful Drama by Sir Henry Arthur Jones — Direction Barry O'Neil

"THE CLIMBERS" — With GLADYS HANSON — Supported by George Soule Spencer
Drama by Clyde Fitch — Direction Barry O'Neil

"THE GREAT RUBY" — With Beatrice Morgan, Octavia Handworth and George Soule Spencer
Drama by Cecil Raleigh — Direction Barry O'Neil

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